MAXIMUMROCKNROLL

#364

SEPTEMBER 2013

US/CAN $4

LAST CHAOS

TEXAS FILTH

WHATEVER BRAINS

ASILE

THE NEW FLESH

NIGHTFALL\\

POPULATION ZERO

FORGOTTEN GENERATION

SNOB VALUE

NE! RECORDS

RAD

TRASHIES

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MAXIMUMROCKNROLL

TOP 10

For what it's worth, here're some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

MARIAM BASTANI

- HOUNDS OF HATE-12”
- KROMÖSOM-Nuclear Reich-12”
- DREAMDECAY-LP / NEGATIVE PRESS-LP
- SICK/TIRED-12” / NERV–Life?-EP
- GAS RAG-Human Rights-EP
- BLACK BUG–Reflecting the Light-12”
- THE NEW FLESH-Reality-LP
- DAYLIGHT ROBBERY–Distant Shore-EP
- INFERNÖH-12” / VIOLENT REACTION-12”
- CATHOLIC SPIT–A Pact With the Devil–12”

WILL BLOMQUIST

- REALITY CONTROL-Document: 1980-1985-LP
- ANTI-CIMEX-all EPs
- TOTAL WAR-EP / CURMUDGEON-12” + live
- DREAMDECAY-N V N V N V-LP
- INDUSTRIAL PARK-EP / THE NEW FLESH-LP + live
- CATHOLIC SPIT-12” / POPULATION-EP
- THE HUGH BEAUMONT EXPERIENCE-EP
- LOS CRUDOS / COKE BUST-live
- TO THE POINT / YADOKAI / RITUAL CONTROL-live
- COMMUNION OF THIEVES / SHARKPACT-live

MITCH CARWELL

- DAY CREEPER-Raging Beast-EP
- THE TRASHIES-Teenage Rattlesnakes-LP
- THE UV RACE-Gypsy King/Charlie Sheen-45
- BÄDDAT FÖR TRUBBEL-Dina Vänner Har Rätt-EP
- V/A-Radio Ready: Lost Power Pop Hits Vol. 1-LP
- M.O.T.O.-Golden Quarter Hour of M.O.T.O.-EP
- WILD FRUIT-Barn Burner/Terror Tips-45
- UH BONES-Only You-EP
- CHINESE BURNS-Not my Girl-EP
- STRAIGHT ARROWS-45

ROBERT COLLINS

- SVART STÄDHJÄLP-Gatuvapen-EP
- THE NEW FLESH-Reality-LP
- THE ONE SEX-live
- BLACK BUG-Reflecting the Light-12”
- DREAMDECAY-N V N V N V-LP / MEDIA BLITZ-live
- GAS RAG-Human Rights-EP/ VILE INTENT-EP
- SICK/TIRED-12” / NERV–Life?-EP
- INDUSTRIAL PARK-Echoes/May-45
- HEAD HITS CONCRETE-Hollowed Out Human...-EP
- HATRED SURGE-12” / BROWN SUGAR-Luvly-EP

LAYLA GIBBON

- IRREPARABLES–12”
- BLACK BUG–Reflecting the Light-12”
- COLD CIRCUITS –Remote User-EP
- THE SOCIALS–The Beast Bites-EP
- DAYLIGHT ROBBERY–Distant Shore-EP
- GAG-12” + EP / GAS RAG-Human Rights-EP
- NERV–Life?-EP / BAD SKIN–We're Dogs-EP
- FORCED LAUGH-demo / CHEMICAL PEEL-demo
- DIVER DRESS-EP / DAY CREEPER-EP
- BRAIN ATTACK-EP / SHOPPING-demo

DAN GOETZ

- LOS CRUDOS-live
- TALK IS POISON-live
- ANTI-CIMEX-all EPs
- BIG BOYS-Fun, Fun, Fun...-12”
- THE NEW FLESH-LP / GAS RAG-EP
- BROWN SUGAR-Luvly-EP
- HOUNDS OF HATE-12”
- INFERNÖH-7 Spar EP-12”
- KROMÖSOM-Nuclear Reich-12”
- FRAMTID-Early Demos-1997-2001-12”

GREG HARVESTER

- DARK RIDES-Walk the Floors-LP
- THE NEW FLESH-Reality-LP
- COLD CIRCUITS-Remote User-EP
- DAYLIGHT ROBBERY-Distant Shore-EP
- DISHPIT-Stupid Parties-EP
- AYE NAKO-Unleash Yourself-LP
- BIG CRUX/CRIMINAL CODE-split EP
- AGATHA/DOGJAW-split 12”
- GAG-40 Oz Rule '90s-EP
- LOS CRUDOS / THE BODY / LA URSS-live

KENNY KAOS

- POPPETS-Steal It Like a Thief-12”
- PRIMITIVE HEARTS-High and Tight-12”
- PITY FUCKS-Oaks Bottom-EP
- SPELLS-Take Time/Slice Away-45
- V/A-Big Neck Record Store Day Comp Vol. 7-EP
- UH BONES-Only You-EP / THE KNEW-45
- M.O.T.O.-Golden Quarter Hour of M.O.T.O.-EP
- V/A-Radio Ready: Lost Power Pop Hits Vol. 1-LP
- HOLLYWOOD-Love Child-LP
- ZEROS / BURGER BOOGALOO-live

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MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760

Phone (415) 923-9814
www.maximumrocknroll.com
mrr@maximumrocknroll.com

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TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

CAROLYN KEDDY

THE HUGH BEAUMONT EXPERIENCE-EP
MANATEEES-45
BÄDDAT FÖR TRUBBEL-Dina Vänner Har Rätt-EP
WHITE MURDER-45
MAKE-OVERS-45 + EP
UH BONES-EP / STRAIGHT ARROWS-45
POPPETS-12" / PITY FUCKS-EP
BIG BOYS-Fun, Fun, Fun…-12"
A BAND CALLED DEATH-film
OBLIVIANS/REDD KROSS/TRADITIONAL FOOLS-live

SAM LEFEBVRE

BROWN SUGAR-Luvly-EP
CÜLO-My Brain Is Hanging Upside Down Demo-EP
POPULATION-White Crosses-EP
ANTI-CIMEX-Victims Of A Bomb Raid-EP
TENEMENT-45
THE REPOS-Armed and Using/Hole in the Hill-45
THE UV RACE-Gypsy King/Charlie Sheen-45
CATHOLIC SPIT-A Pact With the Devil-12"
IRREPARABLES-LP
THE NEW FLESH-Reality-LP

RAY LUJAN

AYE NAKO-Unleash Yourself-LP
CIVIL WAR RUST-The Fun & The Lonely-CD
THE DAMAGE DONE-Nothing Is Over…-12"
DARK RIDES-LP / THE KNEW-45
THE SOCIALS-EP / SUCCESS-CD
NO FAVOURS-LP / NONA-LP
PRIMITIVE HEARTS-High & Tight-12"
QUAILBONES-Lord Dion's House of Discovery-EP
NEON PISS/MIXTAPES-live
BLACK FLAG / SONNY VINCENT-live

KEVIN MANION

NEGATIVE PRESS-Long Haul-LP
GAS RAG-Human Rights-EP
GAG-12" + EP
DREAMDECAY-N V N V N V-LP
VIOLENT REACTION-City Streets-12"
SWEET TOOTH-Blister Music-flexi
NERV-Life?-EP
INDUSTRIAL PARK-Echoes/May-45
DAYLIGHT ROBBERY-EP / WARSONG-EP
KRÖMOSOM-12" / INFERNÖH-12"

ARI PEREZDIEZ

GAG–12" + EP / ANTI-CIMEX-Raped Ass-EP
REALITY CONTROL-Document: 1980-1985–LP
CATHOLIC SPIT–A Pact With the Devil–12"
CURMUDGEON–Amygdala–12"
THE NEW FLESH–Reality–LP / EEL-demo
INFERNÖH–7 Spar EP-12"
LIGHT BEARER–Silver Tounge–2xLP
POPULATION–White Crosses–EP
PISTOL JOKE–We Just Shit–EP
KRÖMOSOM / ADELITAS / LOS CRUDOS-live

LYDIA PHELPS

V/A-DIATARAXI KINIS ISIHIAS-LP
BROWN SUGAR-Luvly-EP
BØREDØM-Über Alles-12"
EASTLINK-Wild Dog/Blood Money-45
BLACK BUG–Reflecting the Light-12"
CATHOLIC SPIT–A Pact With the Devil–12"
SVART STÄDHJÄLP-Gatuvapen-EP
SARABANTE-Ermaia ton Kairon/Under the Shadows-45
CUT OFF-Sick of This Life-12"
THE NEW FLESH-Reality-LP / INFERNÖH-12"

FRED SCHRUNK

DARK RIDES-Walk the Floors-LP
COLD CIRCUITS-Remote User-EP
THE NEW FLESH-Reality-LP
DAYLIGHT ROBBERY-Distant Shore-EP
AGATHA/DOGJAW-split 12"
FRAMTID-Early Demos-1997-2001-12"
SOCIALS-The Beast Bites- EP
TENEMENT- 45
LEGIONAIRE'S DISEASE BAND-45
BLACK BUG-Reflecting the Light-EP

ZINE TOP TEN

Xicanistas & Punkeristas: Say it Out Loud!
Distortion Faith #5
Honor & Obey
Glad to See the Back of You
Cretins of Distortion #2
Dreams of Donuts #17
Ajatuksen Valo #6
Fireworks #2
Stupid Questions #3
The Explorers' Zine Notebook #4

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#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, GOre Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/Novomber '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235 December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war Scene Reports. Articles: "Reading for Democracy," "War on iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in IRaq," "Axis of Empire." Long Island DIY Scene, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, scene reports from Portland, Boston and Germany.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04. The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, Al, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/Sept. '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjertestop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September'07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. the Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports.
Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report w/Weird TV, White Boss, Milk Music, Hpp, Hysterics, Son Skull, Rvivr, Hail Seizures, Broken Water, Gun Outfit.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report.

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.: '80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cocskar, Small Bones, Xcentric Noise records, Grown Ups, Youth Avoiders, Tomek Lipinski/ Brygada Kryzys, Afternoon Gentlemen, Czech Punk History Part 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State POison, Jeremy Hush, Love Triangle, Deaf Club Oral History, Czech Punk History Part 3.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkeria, Descarados, Peace or Annihilation, E.A.T.E.R., Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor.

#344/January '12. OBN IIIS, Social Chaos, Neo Cons, Alice Bag, Vaginors, Blookrow Butcher, Wartorn, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary part 1, Means to an End Fest, Slick 46, Toughskins, No Gods No Matresses Zine.

#345/February '12. 2011 Year End Top Tens, Big Eyes, Terrible Feelings, Zero Progress Tour Report Part 2, the Unruled, Rapid Loss.

#346/March '12. Bärchen und die Milchbubies, Who Killed Spokey Jacket, Krömosom Tour of Japan, Globsters, Nigh Birds, Tribal War, Give Praise records, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester Zine, Iron hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#349/June '12. Omegas, Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Inly Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scene Report.

#350/July '12. The Photo Issue: Justine Demetrick, Ricky Adam, Jeanne Hansen, Don Pyre, Chis Boarts Larsen, Maria de Piedade Morais.

#351/August '12. 30th Anniversary Issue: MRR's Worst & Best, the Tim Yo Covers & Greentaping, Napalm Raid, God Equals Genocide, Stressors, American Sun, Ferocious X, Stripmines, Skitsystem, Juan y Diëgo, Banran.

#352/September '12. Stagnation, Luta Armada, Vaarallinen, Frozen Teens, Brain Slug, Noisecore Roundtable #2, Kohosh, Kvoteringen, Gritos de Resistencia, Alabaster Choad, Dipers, Murder in the Front Row, Support NYC.

#353/October '12. Brain Tumors, Effluxus, Anti Cimex, the Cravats, Unlearn, Warsong, Sick/Tired, To Live A Lie records, Stories from the Peruvian Underground Part 1, Bad Daddies, Imminent Destruction records with Lastly, Desperdicio, Against the Grain, Disturd.

#354/November '12. Replica, Ancient Filth, Synthetic ID, Maximo Volumen, O Inimigo, the Splits, Ohmwar, Beatrap, Victims Tour Diary Part 2, Girth records.

#357/February '13. Forward, Hounds of Hate, Contorture, Kicker, Nothing, Lunatic Fringe, Detonate records, Beatnik Termites, Detroit scene report.

#358/March '13. 2012 Year End Top Tens, Brontez Purnell, Potty Mouth, Nitad, Schizophazia, East Anglia scene report.

#359/April '13. Sickoids, Hassler. Divorce. Cancer Spreading. la Flingue. the Line. White Murder, the Paper Bags versus the Meat Sluts. Greenville, SC scene report.

#360/May '13. Stress, Proxy, the Kids, Kalte Lust, HIRS, Autonomy, Nuclëar Fröst, Dead Air Studio, Blood Orange Infoshop, Death Traitors, Elks Lodge Massacre Revisited.

#361/June '13. Organize and Arise, Fear of Extinction, The Rats Tour Diary, Kathleen Hanna, The Shorts, Hard Feelings, No Power, Melusaaste, We Got Power Zine Part I.

#362/July '13. Jeff Paul, Trust Zine, Shaved Women, Hondartzako Hondakinak, Kurraka, Born Wrong, Homicide, United Arab Emirates & Toronto, Canada scene reports, We Got Power Zine Part II.

#363/August '13. Las Otras, Toinen Vaihtoehto zine, Sudor, Terveet Kädet, Black & White, Stillsuit, Taquila Mockingbird, Arturo Vega, Ruined Families, Baitline!!! zine, R.O.T.T.E.R., No Mistake, Siren Songs, Yorba Linda, CA scene report

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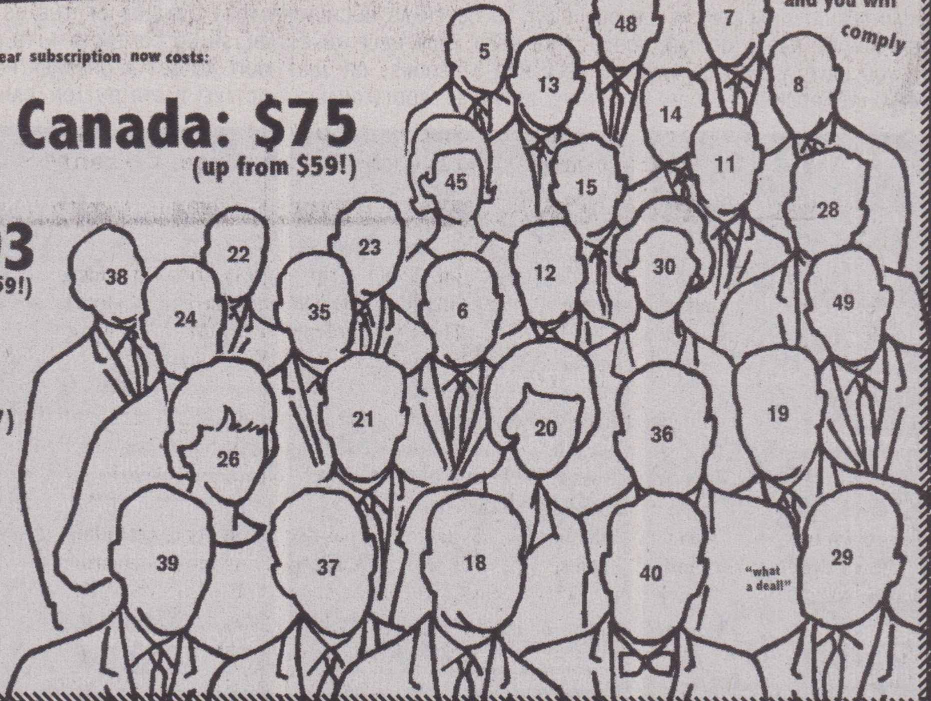
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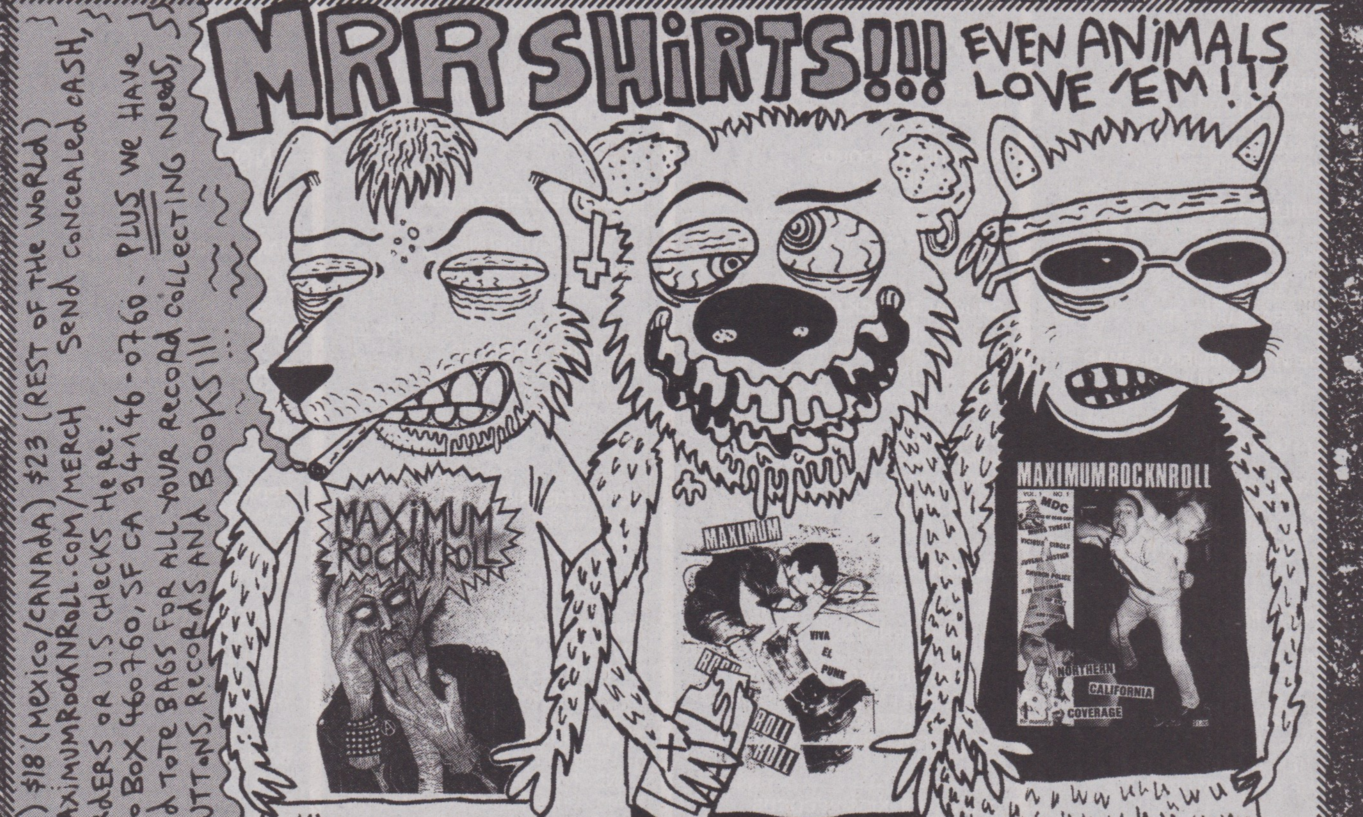
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LETTERS

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Hello there!—

Teemu from Finland writing here.

Here is a record that my label, Rock'n'Roll Bullshit records, just put out with my friends label, Killer records.

It's not actually a new record, label called Raktor records put it out in 1988 so you may even have it in your library if the dude from Raktor sent it to you 25 (!!!) years ago...if someone hasn't stolen it! Ha ha! As if! This record is not a "classic" record even here in Finland, it's just a record that we liked a while lot when we were kids.

Sorry if it's hard to read my handwriting but I'm living in a small apartment and I don't have a table here.

About my label: I have released some less known local bands (Kivesveto Go Go, Etc) and some more well known stuff (Liimanarina, *Systeemi Ei Toimi* compilation from 1982 reissue, etc.). Releases that are lined up next are an Atom Mouth Gimlies single, Acutungs 7" EP, Räjäyttäjät LP and the Pohjaskka 7" EP reissue. It's all about the money and "to have and have not" as you probably know. All the money I get goes to beer and records!

About Finland: the scene here is good at the moment even though not everybody likes everything, but I try to listen my punk with an open ear/mind. Best Bands: Kylmä Sota, Moderni Elämä, Kieltolaki, Maailmanloppu, Räjäyttäjät, Lähtevät Kaukojunat, Perikato, Kuudes Silmä, Kivesveto Go-Go, Atom Mouth Gimlies, the Splits, Armless Children and Lama and Terveet Kädet of course ha ha!

About myself: Besides this label I play in bands called Kakkahätä 77 and Pää Kii. KH 77 was even interviewed in *MRR* and we did a US tour with Acid Reflux in 2010. It was winter on the east coast so it was cold as fuck, but we drank beer and cough syrup to fight it off. Then we went to Austin and it was too hot for our polar bear skin leather jackets. Pää Kii also got a real nice review recently so could you please thank Mr. Kevin Manion for that?! Thank you! At the moment I'm sitting on the toilet seat (best place here to write) and listening to Travolta Kids—a shitty "new wave" band from Sweden early eighties.

Yesterday I saw Daniel Johnston—what a great show! Two days ago I saw Roky Erickson—what a rip off! My friend Michael Kenneally (the dude who organized our US tour) said, "Have you stolen all our crazies?" when I told him about the two shows, Mike rules!

Mike is by the way releasing Pää Kii on tape in the US and his friend Chris from Loud Punk records is releasing Kakkahätä 77 on vinyl because our records are so hard/expensive to get in the states.

My label also has been pretty bad in sending records to the US after sending ten Liimanarina albums. The cost came out to 44 Euros just to send them and then the fucking bank robbed me 20 Euros, and I sold the records for the price I paid myself.

Can you also please thank Mariam and Felix for putting Kakkahätä 77 on their Year End Top Ten lists? It really was heartwarming and saved my day.

I also sometimes play bass in Liimanarina and Mano Neitsyt, and sing in a punk band called the Heartburns. I used to play bass in bands called Vaasankatu SS and Nazi Death Camp. Nazi Death Camp even toured Germany, imagine that, haha!

I guess that's all for now, I gotta get off this toilet! Take care and have fun!

—Teemu

P.S. If someone is interested in re-releasing that Liimanarina re-release album (sold out already) in US, it's fine by us. I think you could sell 500 of those in the US easily.

Teemu Bergman / Kustaankatu 4A17 / 00500
Helsinki / Finland / teepet@gmail.com

Mariam—

I have read nearly every issue of *MRR* since the early '90s. Many times I have pumped my fists to your personal columns and have appreciated your point of view greatly. But I strongly disagree with your decision to fire Mykel Board.

I can't say Mykel is my favorite columnist but I have always looked forward to reading his columns because they have often surprised me and pushed me to think about things in new ways, even if they are sometimes a little gross. I have read the column that was the supposed final nail in the coffin, which got him fired. In my humble opinion, it was brilliant and important. I cannot for the life of me understand why you would refuse to print it. I get the feeling from your column that you felt some of his comments about *MRR* itself were thinly veiled insults against you or other coordinators or whatever, but I have to say (as someone who is outside the clique of *MRR* shitworkers) that I don't get it. I feel like his comments were extremely valid in this day and age.

I know you won't reconsider your decision and that's cool. Things change and so be it. Nevertheless, I felt it necessary to register my disagreement. As a longtime fan of *MRR* and a lifetime punk I hate to think about the more extreme and non-mainstream views not having a home here. Punk is a haven for the weirdos. Not just for the people who claim to be freaks, but for the genuine freaks who upset and offend polite society. Sure, punk is a lot more than that too, but it would not be what it is today without the shit-tossing, snot gobbing, swastika-wearing, junkie assholes who are not a part of *MRR*'s clean little DIY-loving, record-spinning world. Thanks for all the work you do putting this fine zine out,

—Cancer138
Cascadia, Earth

Hey there—

Thanks for your letter. MRR *has never said no to freaks sharing their opinions. All we ask is that said freaks be willing to back them up. In the meantime, Mykel replied back to us with a letter. Below is, verbatim, Mykel's point-by-point reply to Mariam's column two issues ago.*

—Lydia

MRR—

Okay, here's my response to Miriam's column. (Note: That column was forwarded to me by someone else. *Not* Miriam herself. So much for communicating directly, rather than in a public forum.)

Miriam says: When Mike Thorn was fired for stealing, he went quietly. And *MRR* was quiet… I can say that sometimes it is better to let things lie, especially when the person in the wrong is an attention seeker…like Mykel Board.

I answer: I am not quiet. I don't hide my opinions. My character is *loud*. Am I in the wrong, or the one wronged? Let the readers be the jury. Present both sides and let 'em judge. By the way, comparing my "crime" to theft is hitting... er... well below the moral belt. Why am I not surprised?

Miriam says: It seems that you have been taking issue with the way *MRR* has been run for some time and *instead of asking us about any moves we have made, you seem to only address the issues in form of complaints in your column*. (Emphasis Mykel's.) The three current coordinators are not above or immune to critique, especially internally, but seeing as how we have a relationship with you, your means of "critique" seem awfully convenient (and rather cowardly) since we have to defend your words.

I answer: Really? You have to defend my words? Since when? How many publications (and TV shows) run with the opinions expressed are only those of the writer/speaker and do not reflect the opinions of the editors or something like that. You don't have to defend anything except your own actions. Those, however, need a big defense. But, and this is a key point, here you are admitting *I was fired for publicly complaining about* MRR *policy*. That is important, because it gives the lie to the claim that my firing was for "not answering my critics."

Miriam says: You claim that you do not answer anyone that critiques your work because it would, in effect, give you the last word and being the proletariat that you are, you would like to give the readers the last word. That is a cop out. You hide behind your column and you let us take the heat…the same people who you believe are doing a poor job. I reply: The first part is a lie. I *never* said I don't answer critics because I would get the last word. I did say that I don't answer in the letters column because that it is unfair to the readers. I usually answer critics in the column itself. If a letter-writer or other complainer *asked* me to answer in the letters section, I would.

Miriam says: Hopefully, you will agree to defend your own writing as we have been defending yours for years, even when we didn't agree with it, but our readers have spoken. I reply: Readers? What readers? The most recent (before now... I'm sure you'll dig up more for this issue) letter "criticizing" me was one that said, as a P.S., "Mykel Board is an old pervert." I wrote an entire column answering that one line.

Miriam says: We may not agree with what you say, but we have always agreed that you have a right to say it, but *MRR* has never printed content that is either disparaging towards *MRR*, or stands against the ethics it upholds.

I reply: That is the key. Criticism of *MRR* itself is the one point of view that columnists are absolutely prohibited from expressing, though I didn't know it before. In fact, after my second column was censored, I wrote an email asking for specifics on what columnists are and aren't allowed to say. How could I be expected to write if I don't know the rules?

Miriam's response (Dec. 11, 2012, 14:40:28) was: Keep writing what you write. If something comes up again, we will give you another detailed response to why it was not printed, but there are no set rules.

That, too, turns out to be a lie. Rule No. 1: *Do not criticize* MRR *in* MRR.

Miriam says (about the firing letter): So there you are, that was the big bad email. Mykel did not email us back. He did not respond. He did what he has been doing; he has tried to make this an issue that is bigger than his ego and hide from the critique by asking others to speak for him.

I reply: Miriam is right on this one. I *want* to make an issue bigger than my ego. I want to make an issue that is more important than my ego (though my ego is certainly involved). The issue is about censorship. It's about power. It's about support. (I'm the victim of the first, have none of the second, and a bit of the last.) Power, even in the small world of punkrock, usually wins. But punkrock is a *loud* yell against the power. It is a *scream* for the right to be heard. It's what I've spent my life doing. Those issues are bigger than my ego.

Miriam wrote: We have tried to work around his refusal to respond to letters addressing his writing. Believe it or not there are not many, but when he writes advocating child molestation, that rape survivors are making themselves victim.

I reply: Sorry, these are lies again. You will never find a column advocating child molestation, nor one saying that rape survivors are making themselves victims. I invite readers readers to look at the columns in question. The first, printed in *MRR*, says that while sex scandals in PA ruled the news, Apple Computer workers in China were killing themselves. It asked whether sex, no matter what the age, was worse than death. I answered *no*. The survivors column, not printed in *MRR* is available at: www.tinyurl.com/survivorMykel. Even a cursory reading will show that the column was complaining about a cavalier... loose…use of the word survivor. That use *cheapens* the whole meaning of the word so survivors become a dime a dozen. I am *not* a *MRR* putsch survivor.

Miriam wrote: We refused to print his March column knowing that, again, he would not answer for his writing. How do we know? We asked him! We told him that if we printed the "rape column," as we affectionately called it around here, that he would have to answer for his writing, not just from readers, but from shitworkers at *MRR* (note that this does not just mean people who live in SF). He would not. So we didn't print it.

I reply: Another lie. This is a quote from my email (sent to *MRR* 06:17 PM, Oct. 21, 2012): I answer in the column rather than the letters section because I believe the letters section should be the voice of the reader. If the writer always gets the last word it's unfair to the reader. It's like a baseball team that always gets to bat in the bottom of the 9th. If the letter-writer... if s/he prefers to have an answer *with* the letter, I'll be glad to answer in the letters column. Strange that all Miriam's descriptions of what I said include *no* quotes from me.

Miriam wrote: What was problematic was that Tim Yo forbade columnists to talk shit on each others in their column so that the section did not turn into a fight between columnists.

I reply: true.

Miriam wrote: Mykel had violated that rule, but luckily no one responded (they probably did not read his column). I reply: Huh? Please *quote*! *One time* where I "talked shit on" another column. I can't think of one, but maybe you can find one.

Miriam says: I don't want Mykel to go, but we have made the decision. Final curtain. And I type all of this with no malice, rather a heavy heart because I do like Mykel on a personal level, but also as a writer. He is part of the old guard, but still into punk with the same passion as the first day he discovered it.

I reply: This is hard to believe. I can picture the "*I fired his ass*" t-shirt, thumbs tucked under the suspenders. What a legacy, the one who fired Mykel Board. It'll make her proud.

Okay, you want a dialog in the letters section? Here it is. I bet it doesn't go very far, but it won't be me who stops the dialog.

Miriam says: We made the decision and we are sticking to it. If the next coords what to reinstate him, go for it, but for now *MRR* sayz, "You're fired."

I reply: If the next *editors* ("coordinators" put parts together, "editors" decide what goes in—or not), ask me back, I'm there in a second. If they ask me to respond to letters (or other criticism) in the letters dept, I'll do it (with the explicit statement I don't like to). If they ask me to *be quiet*. Not a chance. This is punk rock.

—Mykel

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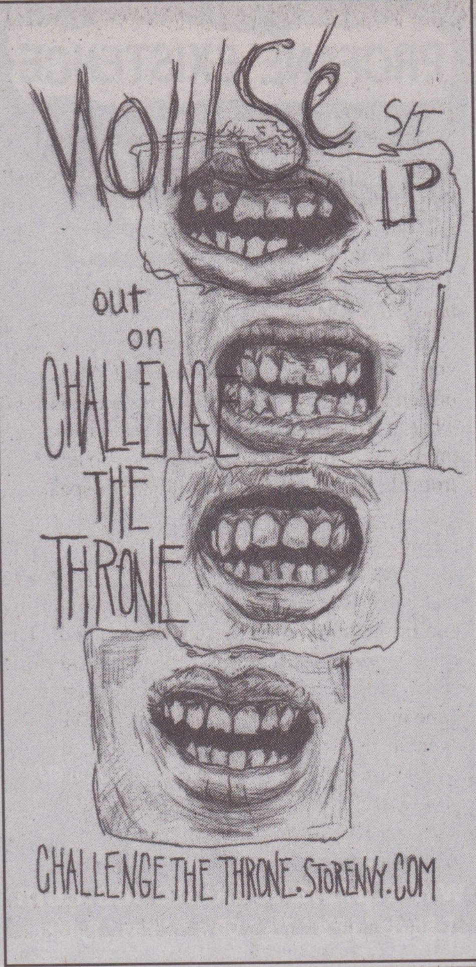
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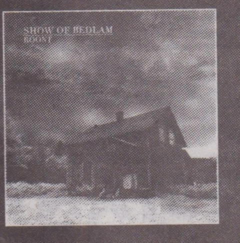

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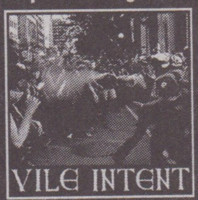

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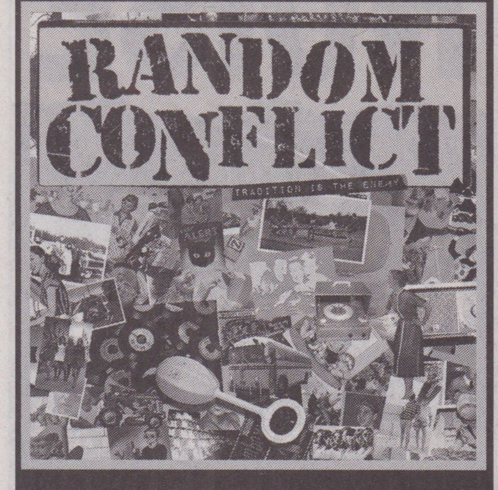

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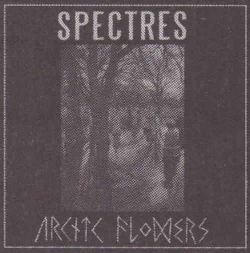

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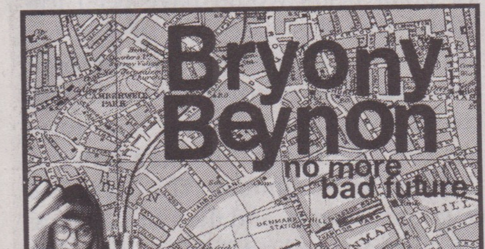


Wild stat: I'm 27 years old and when I started doing this I was 23. This is pretty much the five-year anniversary of being allowed to include some words in this magazine, and I'm humbled as fuck, as I ever was, obviously best job ever. Feel like the axe I have to grind is only sharper, and like, my aim is as true as it ever was, but maaaaaybe swings a little more decisively these days? (That's as close as I'll get to humility by the way, so wash it down quick.) In a shameful spurt of renewed vigour, here's a palate cleanser for you: a new ("new") format… probably feels about as refreshing as being water-boarded with some out-of-date coconut water but, hey, let's do it anyway. Hold my hand, I'll crush your knuckles. Head on down to the factory flaw. Presented for your squealing enjoyment are some not-exactly-even-handed dispatches from 2013's punker coalface. Bearing in mind that whatever was left of our natural resources (youth and beauty) are a distant memory, I'll be over here, dividing the detritus, over-analysing, over-complicating, but for better or worse, totally not over it. Promise. x

On the Frustros/Good Throb mini-tour; Or, Freak for a Week

Frustros is a band from Lyon, France. Through the connection that both being European columnists in this magazine affords, Alex and I got very-belatedly in touch for some leisurely mutual appreciation and out of this came a little tour with both our bands, and the opportunity to put out a tape. I could never have predicted how much I would love each and every member of Frustros. True deep freaks, Frustros has a sound that is at once colossally punk, dark, melodic (without being "melodic punk") yet hugely musical. I've attempted to review or compare or sum up and have—depending on the day—been throwing up names as diverse as Shotmaker, Magazine, the Clean, and countless French emo bands they probably sound nothing like, but that's my brain linking the fact that Julien obviously sings *en Francais* and I used to be obsessed with bands like Anomie and Ivich. Who knows, I think I'm under qualified in terms of sonic signifiers when it comes to Frustros other than to say that it's the type of punk that makes you want to take the back streets around your city, punk that makes the size of the world less daunting. Advanced but uncomplicated songwriting that can legitimately carry you over that three-minute threshold without you ever yawning. They all have history in other bands, Elizabeth also plays in Alligator and being originally from Georgia (US not EU) acted as our linguistic bridge in times of bizarre but always hilarious, miscommunications. I learnt a lot of French swears and also had my mind blown with new knowledge of how the persistent menace of the fascist far right affects the most quotidian of punk gigs, understandably creating an atmosphere where ironic detachment is not an option when you have Nazi skins throwing CS gas into your gigs. (Feel like this new crop of humourless baby skinz sprouting up around the UK just now might reassess love of woefully bad RAC bands if they had that to contend with, but who knows.)

My Ladyfest; Or, Moon Vibes in the City of Sisterly Love

A soulmate of mine helped organise this sweet, sweet event and I had the lucky chance to get involved a tiny bit with making it happen during my trip to the USA. My version of "making it happen" mostly involved standing around drinking free iced coffee and getting dizzy watching the incredibly efficient and organised machine of whirling dervish punk women that had come together to put the thing on do their thing perfectly. Close readers will know I turned in the text of my "reading" last month, and only a few days later I had to actually stand up and read that out in front of a bunch of people I admire hugely. Nearly shit my knickers but I did it and felt high as fuck afterwards, it was crazy. Suzy X from Shady Hawkins read a zine just before me which was a collection of her high-school diaries and it was all mad hilarity, perfect comic timing, and delivered with a mall-punk costume to boot, so generally a very tough act to follow. On top of that, what a bloody line up!

On Priests

Lillian Hellman, Lana del Rey.

Sack Chat Volume I: with Ben Fordree

Sack Chat (and its female-identifying counterpart, *Twat Chat*—all credit to L.Hard) is a new part of this column in which I'll occasionally check in with some divergent voices from my own. Ben's my live-in manservant so it made sense to start with him. Since he got back from Stab's tour of the USA he's mostly been providing me with audio commentary of unlistenable, bad-quality but insanely crazy looking videos of all the great bands he played with.

Yo baby, 's up?

I'm alright, hi, yes.

What was the scariest band you played with?

Well when Gag played at Bad Haus in Kansas City there was a knife. Someone picked it up and held it and the singer sort of charged at this guy, they went to the back of the room and I was like "oh someone is definitely about to get stabbed right now.” Then at another house in Richmond this band called Nightstalker played and the singer threw a breeze block on the floor and it was quite frightening. I'd already been moshed through a curtain at this point and it was starting to feel like the house was made of paper. Then later on someone got thrown down the stairs to cries of “…And stay out.” It was also unbearably hot which was scary.

Sickest meal?

Probably the best thing I ate was gooey butter pudding in St. Louis. This is a kind of fucking cake-type brownie thing that I can't describe. It's so, so sweet. I had it in this British café…

You went to a British café?

Well it was near the city museum where all the punks work. We went with Mark from Broken Prayer. It was amazing and delicious.

Coolest city you'd never imagine you'd visit?

I thought that Kansas City was so cool. It seemed like not a lot really happened in that town which is what made it great when so many people showed up to this show, all into different types of punk maybe, in this cool house with friendly people. It was crazy how the landlord lives next door to this house and doesn't care. We played with Nuke Cult, thee Nodes, Gag and a bunch of other bands.

Coolest style?

Top five best things about Daniel Lupton?

1. Sneaky Guy. He seems like he's gonna be really quiet but always subtly disses anyone who needs it. He got the name Doghouse Dan because he took everyone to that doghouse on a regular basis.
2. Great hair.
3. Great, great laugh.
4. He's got this sick air mattress that's really fucking loud. He manages to finish driving, walk into a house, blow that shit up and be asleep within ten minutes in and then wake up five minutes before we leave, still in his clothes. He smelt great always and yet I never saw him wash, shower or brush his teeth.
5. Who else's distro takes credit card?

Top five punk trends you saw that we need to bring to the UK?

1. Chains.
2. Dancing like a fish. Or just dancing really fucking hard but not hurting anyone or being an ignorant dick. Like, looking tough but not actually hurting people or being a prick.
3. Dangly earrings.
4. This one guy had shaved hair with a big patch at the back that he'd left and was wearing a UPS shirt. That was cool.
5. More weird military clothes that aren't camo shorts. More *Mad Max* shit.

FELIX HAVOC
FIN DE SIÈCLE ANGST

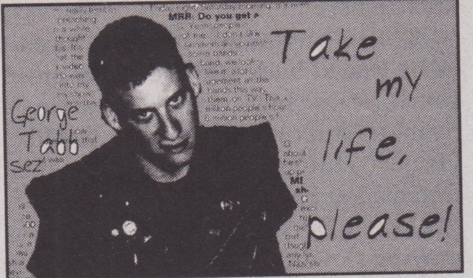
This June I had a once-in-a-lifetime opportunity to travel to the Norwegian Arctic in the Svalbard Archipelago. For those not familiar with this remote area, it's a set of islands in the high Arctic midway between the north cape of Norway and the North Pole. It's comparatively warm for its latitude due to the gulf stream. I flew into one of the small settlements there, and boarded an expedition boat for a one week cruise around the islands. The landscape was sparse, harsh and beautiful. The islands are almost completely untouched by human development. The harsh environment supports a surprising amount of life which struggles tenaciously in this climate. During my visit it was light 24 hours a day and a balmy 40 degrees every day. Our trip enabled us to view much of the fascinating wildlife of the region. Foremost among these was the polar bear. We also got to see reindeer, walruses, seals, foxes, whales and many birds in their natural environment. This trip was a big event for me and something I have been looking forward to for quite some time.

The Arctic is changing very fast. The pace of climate change in the Arctic has proved to be much faster than in the more temperate regions of the globe. The Arctic is of course dominated by ice, and that ice is melting faster than anyone previously forecast. For hundreds of years European explorers sailed through the Arctic regions in search of a Northwest or Northeast passage to the Far East. All of these expeditions were blocked by ice, many lost their lives, and many more spent years with their ships frozen in the ice. Today the ice has retreated to the point where these formerly ice-bound regions are now open for navigation. The areas I sailed to this spring to look for polar bears would have been ice-bound that this time of year just ten years ago. The pack ice in the high arctic has been retreating rapidly in recent years, and what ice does form has been thinner and melting faster in the short arctic summer. The Arctic is a fragile ecosystem, and the animals there are forced to adjust to this changing climate. The polar bear hunts seals on ice pack during the winter. That ice is forming later, and breaking up earlier, and the area is covers is shrinking rapidly. Not surprisingly scientists have already found that polar bears tagged in the wild are underweight and living shorter lives. Some actually drown trying to swim to land from the rapidly diminishing ice floes.

Much has been made of the polar bear as a “poster child for global warming”. But the fact remains, the polar bear has evolved over thousands of years to hunt seals from an ice platform. In a future world with little or no ice in the high arctic, the polar bear will face extinction. The rapidly disrupted climate in the Arctic is a sneak preview of the changes our temperate climates will be facing soon. The polar bears struggle to survive in a changing environment is a suitable metaphor for humanity.

As I relaxed and sipped coffee and looked out the window of the ship at the rapidly melting glaciers, I could not help by be stricken by the irony. Here I was, sitting in a comfortable ship board lounge, in a region of the world that was recently only seen by a few explorers, scientists, hunters and trappers. The economic system and lifestyle that allowed me to view this pristine wilderness in comfort was also ultimately responsible for its destruction. I feel an obligation to sound the alarm about the rapidly changing Arctic climate and what it means to the fragile ecosystem. However, I find that there is an ever increasing shift toward apathy in the face of increasingly rapid climate degradation. The media has been skillfully manipulated by powerful interests to deny that global climate change is even an issue. And there is no major political party advancing any serious solutions to the problem. Ironically, there is a subtle shift in the discourse and the media from "climate change does not exist" to "climate change exists, but it's so far advanced there is nothing we can do to stop it". That is a transition from denial, to tipping point, without stopping to address the problems. Some people who observe the stock market feel that doing nothing about climate change is already priced into the stocks of the big hydrocarbon companies. One could infer from this that the status quo will be maintained with only token measures towards addressing climate change. If we recognize the amount of political power wielded by these financial and corporate interests, we can readily conjecture that they are counting on business as usual. Indeed, there are some investors already trying to profit from climate change by investing in businesses that will grow as the climate degrades.

That is not to say that things can't be changed. But it is doubtful that a solution can be found within the existing political and economic system. In the past, popular social movements have managed to alter the course of history by taking to the streets and demanding social change outside of the traditional political process. Ultimately I feel like a wholesale structural change is necessary that links social justice with environmental justice. I don't see this taking place without a major social revolution. A social revolution that seems rather remote from my vantage point. However, I am encouraged by the unrest around the world and the rapiditity with which such unrest is able to spread these days. I can only hope that one day soon such unrest and demand for radical social change spreads faster than the ability of the elite to control it. Until then, I hope that speaking the truth and shining a light on the areas that many people profit by keeping concealed will help to build the knowledge base into a power base that will make that transition.



"I'll eat anything," says this drunk girl at Irving Plaza a few weeks ago, who was there to see Screeching Weasel, and Furious George, I suppose.
As she is saying this, she is staring at the crotch of my new jet-black 1969 Gap jeans.

"Anything," she says again, in almost a whisper. I look at that haze covering her pupils, and drool coming down equally on both sides of her mouth and say "No thank you", as nicely as I can.

I take it she's a drummer. Only drummers can do that drool trick.

Anyway, she mentions something under hear breath about my jeans not being for girls anymore, that I was getting old, and that she was referring to the Tic Tacs sticking out of my front left pocket, not my "cock," as she put it, which she figured had balls that hung down past my knees.

"Ewww," she kept whining.

As I gave her an oval Wintergreen mint, I explained to her that I've heard those three words before, and it was in much more incredible company than her.

"What three words?" she asked.

***

"I'll eat anything," says Jimmy Barf, many years back, with his spiky black hair and Hugh Hefner tuxedo jacket, as he and his brother, Mean Mike, down a six pack of Black Label in no time at all. They are both seated on an ugly fuzzy green couch in the living room of my ex-drummer, Frank.

"He will," explains Mean Mike, with his receding hairline and "Fish Tough or Die" tattoo on his right forearm. They make a good pair. Jimmy and Mike. The Rat Cafeteria Brothers. Besides looking and sounding like brothers, their actions are almost identical. They both open beer cans the same way, and belch in unison. Punk rock.

"I'll eat anything," Jimmy repeats. He's been saying it all night. We are all kinda actually getting tired of hearing him say it.

"I have something you can eat," says my ex-drummer, Frank. We all look at Frank, and know what he means. Frank's a strange one. He's tall, lanky, has straight black hair, like Johnny Thunders, and must weigh about four pounds.

"I'm not that way," belches Jimmy.

"He's not like that," repeats Mike.

"I'm just kidding, guys," says Frank, but we all know he isn't. Frank kinda liked the Barf brothers. He also kinda liked everything else that had any type of reproductive organ. So did his wife, Carrie. Frank was so thin that when he turned sideways, he was invisible, and Carrie's shadow weighed more than her husband.

"Are you guys going to join us in the back room, later?" asked Frank, as he pointed to the door in the house that was always locked.

"No way," said Mike.

"Nope," said Jimmy.

"What's in the back room?" I asked, like an idiot.

Frank just laughed. As did Jimmy and Mike. It wasn't until about a year later that I found out what was in the back room. Or, rather, what went on in the back room. I was there for a party, a "Casa de Muerte" party. That means something like "House of Death" in Spanish. Anyway, I was drunk, and stumbling around, and being snoopy. They'd run out of beer, and I was bored. The girl I was after was ignoring me, and talking to my friends Aaron and Jorge. So I decided I'd try and pry open the back room door that was always locked. I went and turned the knob, figuring it wouldn't open, but it did. Just a little. I peeked in and saw a bunch of candles burning. I looked on the floor and saw it moving. Squirming. At first I thought I was looking at a million worms, and in my drunken state, figured Jimmy and Mike had brought them to the house so they could fish or something. They were really into that. Fishing. They always had fishing rods with them, and every time I was in a car with them, and we drove over a bridge or something, and they thought that there was even the remotest possibility of catching something, they'd pull over, hop out, and they'd drop their lines into the water. Punk rock fishing nuts. Fish Tough or Die.

So, I'm looking at the floor move, and I begin to realize that I'm not looking at worms, but human bodies. All lubed up, and squirming all over each other. I looked closer and saw erect penises, and boobs, and faces I recognized. It was then that I realized I was watching an orgy.

I quickly closed the door and ran away. Screaming. My friend Jorge stopped me and asked me what was wrong. I tried explaining to him that Frank and Carrie and lots of people we knew were all fucking each other in the back room that was always locked. That they were having a Roman orgy.

"Duh," said Jorge, "when did you figure that out?"

Aaron came walking up to us, and heard the conversation. I told him what I saw, and his reaction was much like Jorge's. They both seemed to know about these "Casa de Muerte" orgies for a long time. I asked them where the girl they were just talking to was. Her name was Nancy. Aaron told me that she just went to the back room. Presumably to fuck. I wasn't after her anymore.

"I'll eat anything," repeated Jimmy for the umpteenth time. At this point, we were all getting tired of hearing him say that. Especially his brother, Mike, who had moved away from him and was now busy cutting loud farts in the Lazy Boy chair in the left hand corner of the living room.

"Anything?" I asked Jimmy, just to make conversation with him so I wouldn't have to hear him say "I'll eat anything" again.

"Anything," he said. "I'll eat anything." And with that, he took a swig from a bottle of Jack Daniels that he was working on, since he and Mike finished off the case of Black Label.

I watched Jimmy down more booze, and listened to him blab about his eating anything, and began to get bored.

Suddenly I saw something move from the corner of my eye, and looked toward the kitchen. Nothing. Nothing moved. I looked back at Jimmy, and then again saw something move in the corner of my eye.

I looked again toward the kitchen. Nothing. But then it moved. It was a giant cockroach. A waterbug. Whatever the fuck they are called. Big mean nasty bug. It was moving slowly on the kitchen floor.

"I'll eat anything," moaned Jimmy, as he leaned back into the fuzzy green couch, eyes half closed, now in a drunken stupor. I looked over to Mike. He just shrugged his shoulder, then farted a loud one.

I looked back at the roach, and it was moving slowly.

"Jimmy," I said to him, "there is a roach on the kitchen floor. Why don't you eat that?"

"A roach? I'll eat that. I'll eat anything," he said.

"Go for it, then," I said.

"For a quarter. For a quarter, I'll eat anything," explained Jimmy, with his eyes closed.

I dug around in my front pocket, and found a quarter. I gave it to Jimmy Barf. "Eat it," I said. I really didn't expect him too. I expected him to give me my quarter back, and wuss out. He seemed like a big talker to me. He wasn't.

Jimmy got up off the couch and stumbled over to the kitchen. There he watched the roach for a few seconds, obviously studying it's intricate movement patterns, and then he snatched it up in his hand. It was amazing.

"I'll eat anything," said Jimmy, and with that, he put the roach in his mouth, and closed it.

"Holy shit," I gasped, as I watched Jimmy just stand there with his mouth closed.

"Eat it," said Mike, now paying attention to his little brother's antics.

Jimmy smiled at us both and then opened his mouth. I stared in shock as the roach crawled around on his tongue, and then went for his upper lip and his nose.

"Nope," said Jimmy, and forced the insect back in his mouth with his forefinger.

"Eat it," screamed Mike, now pissed at his brother for being such a tease.

Jimmy opened his mouth again, then closed it, hard. He then reopened it, and on his tongue, which he stuck out at me, was half the roach. The front half. He then bit down again and again, and chewed up the roach. He again opened his mouth, and I saw roach parts all over his tongue, gums, and teeth. I almost puked.

"He'll eat anything," said Mike. And I shook my head in agreement. Jimmy then asked for the Jack Daniels to wash down the rest of the roach. Mike handed it to him. Jimmy took a swig, swallowed, then licked his lips.

Take My Life, Please.

(End of Part 1. Part 2 next month.)

***

Endnotes:

1. www.georgetabb.com
2. Bless *MRR* for running a picture of my dearly departed best friend, Scooter, in my column. It means more to me than most will ever know. I know rules were bent to do this, and all I can think is this is the most noble act of Punk Rock Valor I've seen in many, many years. It makes me happy to know that "the kids" still have their hearts in the exact right places. And as long as it stays that way, *MRR* and the punk pock it covers can never die. Nothing with true heart can ever truly be banished. And maybe, just maybe, in the end, that is what Tim Yohannan was trying to tell all of us...

DEGENERATE EPHEMERA with SAM LEFEBVRE

Satirical English Oi! group Hard Skin boasts a diverse listenership of punks, skinheads, herbert's and followers of all underground musical persuasions amongst its fans. But few consider why Hard Skin's fake Oi! is so accessible, let alone how it relates to the implications of skinhead subculture and their chosen genre since the 1980s. With a thorough mockery of Oi! and skinhead themes on their third album, Hard Skin actually illuminates the subculture's history of class misrepresentation while releasing a brilliant album on its own apolitical terms. *On the Balls* features Hard Skin's core trio, but an alternate version entitled *Why Do Birds Suddenly Appear* contains the inconceivable for a traditional Oi! listenership. Each track features a different guest female vocalist from various genres—underground and otherwise: old English punks and young harpists from San Francisco. The same songs, the same lyrics, the same gender pronouns—with "birds" and a pink cover, as opposed to *On the Balls'* blue one. By enlisting female vocalists for their own songs, Hard Skin creates an absurdist subversion of what skinhead culture and Oi! music signifies. With Oi! implications removed by fakeness, or acknowledged disingenuousness, listeners are enabled to enjoy without investing part of their cultural identity.

Hard Skin formed in 1994 with the intention of playing Oi! music in the style of genre originators Cockney Rejects, Sham 69 and Cock Sparrer. They did precisely that, and donned personas in line with the skinhead sensibilities of those bands and so many others from 1980s England. Fat Bob, Johnny Takeaway and Nipper adopted the musical tropes and lyrical themes of classic Oi! and the group's 1996 debut full length *Hard Nuts and Hard Cunts* earned an enthusiastic following. The praise came with a sort of linguistic caveat, though. Listeners internalized that Hard Skin's Oi! was fake, causing press and fans alike to treat the group with the sort of playfulness and suspended disbelief usually reserved for a *schtick* band like Gwar. At times, they've deflected the "fake" tagging by asserting their tenure in the scene, but the adjective is not used here as a qualitative judgment. Hard Skin isn't fake because they belittle the musical style or its skinhead followers. On the contrary, it's fake because they're paying reverent homage to Oi! and skinhead culture while cleverly separating themselves from it. *Same Meat Different Gravy* arrived in 2004 to similar reception. In an interview with *The Stool Pigeon* last year, Fat Bob (aka Sean Forbes, who works at London's Rough Trade record store and stars in Noisey's video series *Record Shop Dude*) said of Hard Skin, "We're famous in a really shitty, punk DIY way." He's right.

Skinhead culture has always been predicated on a reflexive misrepresentation where its members celebrate a past era by mocking it—hijacking the low-hanging signifiers of a social class and exacerbating them. Emerging from a rift amongst mods in the 1960s, early skinhead culture was already a caricature of their parents' pre-war working class. They pined for the imagined purity and dour toughness of a class that lost much of its distinction following the changes WWII left on the economy. Skinhead insistence on obstinate adherence to tradition, which results in hostility to change and outsiders, or the conservative disposition lending itself to the nationalism wielded by certain contingents, is rooted this far back, but it can be encapsulated in the word "hardness"—the adjective wielded today by Hard Skin a cornerstone of the culture at its most nascent period. If late '60s skinheads were caricatures of working class values and stylistic signifiers (boots, shaved heads, cuffed jeans) then the skinheads performing Oi! music in the early '80s were a looser caricature several times removed from the source. Punk's glorification of ineptitude enabled skinheads' music to devolve into simplistic pub-honed chants with power chords, the subject matter reduced to a celebration of territorial camaraderie, alcoholism and irascibility.

Hard Skin is ostensibly true to these Oi! archetypes. *Why Do Birds Suddenly Appear* is homage to the musical tropes and lyrical themes of the genre. It's Oi! by fans and record collectors whose knowledge of skinhead culture is astute and wonderfully channeled in excellent songs, but Hard Skin rarely tries to dispel its perception as an Oi! parody act, subjecting themselves to one patronizing interviewer after another. By having female singers on their latest record, Hard Skin cheekily delivers the ultimate skinhead coup. They pack more Oi! cliché into a single album than any group has in years, deliver it arguably better than the originators, and then select a stable of performers who don't belong to skinhead subculture to front each song.

Marion Herbain and Roxanne Clifford of London indie pop group Veronica Falls guest on the opener of *Why Do Birds Suddenly Appear,* "Council Estate." Sung from the perspective of a suicidal *husband,* the track deals in grim death wishes rooted in a feeling of unfulfilled potential. Surprisingly poetic phrases ("Everyone dies but not everyone lives") are followed by outright macabre ("Hang myself from a piece of rope"). The song itself is brilliant. Deft rock'n'roll guitar leads bend around the anthemic chorus. Four-on-the-floor drums and palm-muted riffs underpin bleak lyrics and a spacious bridge emphasizes the narrators' despair. CHAOS UK's Beckie Chaos helms "That's Bollocks Mate"—one of the record's many pub-centric tunes—in which she calls bullshit on the tall-tales of a lying regular. Even the so-called "freak folk" songstress Joanna Newsom appears on "The Man Who Ran the Town"—a tale of loan shark indulgence and violent skinhead retribution. As much as Newsom tries to bury her signature warble, it crops up in her spirited delivery, oddly like some sort of pubescent English schoolgirl feigning hardness.

Skinhead culture has been progressively diluted and the further it moves from its source, the murkier its identity becomes; its style progressively overshadowing meaning. *Why Do Birds Suddenly Appear* is an endpoint for skinhead subculture and Oi! diffused into music without cultural implications for the listener, which explains the group's widespread appeal. While it's fair to go so far as to call Hard Skin a piss-take (the aforementioned "Council Estate" contains perfectly relevant commentary on the limited social mobility of public housing residents, despite your subcultural affiliation) Hard Skin doesn't urge listeners to align themselves with Oi! or insist that we must agree with the music before trying to enjoy it. In fact, Hard Skin's latest album illustrates that not taking Oi! seriously is the best way to enjoy it.

Fake Punk is Another Column / Sam Lefebvre / PO Box 3272 / Berkeley CA 94703 / degeneratezine@gmail.com

we see through you

with imogen binnie

Hey *Maximum*. Listen, about a hundred people sent me emails suggesting that I go fucking die for talking shit on Agnostic Front, which I don't really care about, but then Alison sat me down and was like "if you don't think Vinny and

Roger were keeping each other warm on long tours in a small van and 'Showing Henry and Ian the ropes' in the early '80s..." and I was like, *ooohhh.* So okay, got it. Sorry I talked shit on Agnostic Front everybody. I didn't find out about punk 'til I was 40. I know a lot about Faith No More though.

Anyway can we talk about the internet? Because look, I have been talking hell of shit in this column lately, and I want to take a break from talking shit to talk about some stuff that rules. Specifically, I think that the way that a lot of people are using the internet is fucking rad and I want you to know about it so that if it seems like the kind of rad that you like, you can bask in that radness too.

See, the internet isn't punk. I know that. I was there for the Great Debate of Oh Eight* about whether punkers could have Myspace pages and still count as punkers. I remember being kind of bewildered at the time because like, I had never paid any money to any bands through Myspace, and I was like, Myspace isn't making any money off me. I mean I guess they showed ads or whatever. But I got to listen to hell of bands for free there! And listening to bands rules. Plus my bands got to post music there, which you could just listen to for free if you wanted to. (You didn't want to listen to my bands from then, though. Trust me.) And like, I don't know what your life story is but I can't afford to just buy every record in *Maximum* that sounds cool.

Nerds are uploading that shit to the internet though!

I don't know how I would've gotten a copy of the first Shoppers tape if it wasn't for nerds turning that shit into mp3s and then putting them online. And I mean the stuff Shoppers put out on vinyl is good but song three on that first demo (titled "IV" on the LP; *which is it*) is a perfect song. I want to listen to that version of the song! Luckily, I have an old computer where Safari crashes every time I try to watch a YouTube video. But it can play mp3s! And there are people who are stoked to turn tapes into mp3s and put those mp3s up on their blogs. They are probably nerds but so are *you.* (Actually for what it's worth that demo is on Shoppers' bandcamp page, too, but I can't figure out how to download it from there.)

You can just, like, borrow an iphone, record some songs, and put that shit up on bandcamp in a day if you want. Or make friends with somebody who has some microphones and stuff, read the old Basement Screams columns in *MRR*, have your friend Brendan record your band in a barn and then put it up on bandcamp for free! I've talked before about how I'm unclear how you alleged punkers afford these giant amps and stuff**; and finding a thousand dollars or whatever it costs to print a record is just, like, inconceivable to me. But it seems like it is punk as heck to make a shitty recording and put it up on the internet for free. And also easy!

I mean not everybody can afford an ipod or whatever and that is a legitimate thing to talk about, except like... can everybody afford a record player? Does everybody have a cool, dark place out of direct sunlight to keep their records? I feel like we have this hierarchy of formats where vinyl is the best and tapes are cool and CDs suck and CD-Rs are kind of weirdly cool, especially if you can get spray-paint onto them, but mp3s are pretty much bullshit, like they don't even count. But that hierarchy is pretty much bullshit! We're all anarchists here, *Maximum*. None of us like a hierarchy. And a lot of us have computers! It's 2013 (I think) and a lot of us have computers and use the internet and stuff. I don't know. I just listened to eight Peeple Watchin' songs I downloaded from bandcamp and it ruled, and now I'm listening to the Dogjaw/Agatha split that I think I downloaded for free from bandcamp too? You can get all the Correspondences stuff there for free, too. The Groke album is free on bandcamp, so are the Ragana albums, so is the Primary Stress demo. It just seems kind of rad that a lot of us have computers already, like for other stuff, and that a weird byproduct of computers being everywhere now is that it can sort of lessen the role of capitalism that, until recently, has necessarily been part of liking bands.

I'm trying not to make grand pronouncements like "everybody's got a damn computer now so let's al make records" because I don't want to make any assumptions about who has a computer and what's cheaper than what for anybody who isn't me; capitalism is totally weird and it ruins everything. And of course having a physical record rules, and when you buy a patch or a tape at a show your dollars go directly into the gas tank and belly of a band that's on tour. Obviously I don't think that every band should be forced to record their records into a computer microphone in a basement and put it on the internet for free. I just think it totally rules that some of us get to. You know? It fucking rules that I can just give you my record for free. Like al the way for free.

We live in the future and it is weird and cool! I've been living in rural New Hampshire for a couple months without a band so I've been demoing new stuff on my own for when I have a band again and it has been really easy and kind of fun. Macintoshes come with this program garageband where you have to fuck around with it for a couple days before you really get it down, and then you sort of have to learn to program drums if you don't know how to play drums or if you don't have any drums and especially if you both don't have drums and don't know how to play them. But it turns out it's pretty easy to program drums and I mean everything I've recorded into this computer microphone has sounded like shit, but: good. I can't wait to put it online in case you want it. Actually my Mysterious Guy Hardcore band Tall Girl's song "Rat Princess" from that demo is gonna be on the Stick Shift records comp my friend Kelly in Burlington might already have out by the time you read this. They're at stickshiftrecords.tumblr.com if you like trans positive feminist punk record labels or whatever.

It just feels awesome that we get to live in the weird future where if we want to we can make up songs and record them and then just give them to each other without even having to buy tapes or live near each other or visit or anything!

Actually that sounds kind of alienated and depressing. But so is everything else in the world I guess? I don't know just listen if you are cool please make a record and put it online because I can't afford to buy it but I want to listen to it.

And I think it's funny that there's still this idea that the internet has killed music or whatever. This is obvious but it's worth saying: if this stuff kills the music industry, it won't kill music and it sure won't kill punk. This shit is rad for punk and it's rad for music. Somebody recently was talking shit about bands that record their shit on pro-tools or whatever and then can't back it up in real life at the show and I'm kind of like... I think that's cool? The whole point of all this punk shit is that you get to suck. I think the idea that you should only make music if you have the skillz to pay the billz live is some dude rock bullshit; who cares if a band sucks live. Actually I care, I think it rules when a band sucks live. Especially if they suck awesomely!

Also, I think all the bands I listed in this column so far are bands with women and/or queers in them, which might just be because that's mostly the kind of bands that I like, but it might also not be a coincidence. I mean this computer recording mp3 internet stuff especially rules for queers, weirdos and people with no friends! I know I am leaving the *Maximum* Nebula and approaching Punk Planet territory when I talk about programming drums 'cause you don't have any friends—and feel free to tell me what is and isn't punk, either via *Maximum* or at imogen@keepyourbridgesburning.com—but it just seems like all this technology we all spent so much time resisting and dismissing as not punk has become cheap and available to a lot of us who might not otherwise be able to, like, get in a van. Or solve the eldritch mysteries of "distribution."

Imagine that you are fifteen and you live someplace where you can't come out and you hate everybody else in your high school too much to even find out if anybody even has a drumset: not only can you listen to queers who hate everything you hate from across the world now while you're on the bus to school, but you can fucking sit down at your computer and put together an LP about how bad your high school sucks-maybe working in the genre eloquently described by an *MRR* reviewer like a year ago as "mysterious faggot hardcore?"—put that thing on bandcamp, step back and get through the school day with concrete proof that you are better than all these idiots. And then make it through high school! And then when you're a senior or dropout with a bunch of face piercings some freshman at some other school might find your album on bandcamp it listen to it every day to survive high school too! How boss is that. I want to listen to that record.

Anyway. If you're like me, you cannot fucking wait for Girls Rock Vermont 2013. I'm teaching bass again. I'll tell you all about it in next month's column—*if I don't overdose on stoked first*. Also I wrote a book. You can google it.

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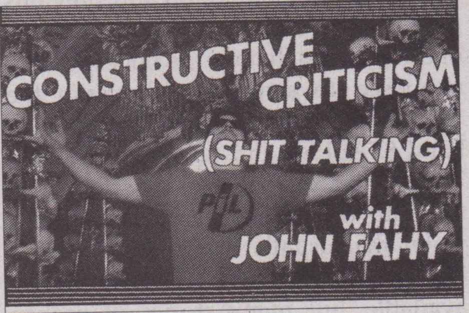
* I know it wasn't just 2008 but that is a good rhyme right?

** Thanks Ryan from SWAATH for letting me use yours when we toured with you though. I don't mean you or your band when I say "alleged."

*** I think maybe I talked shit about the latest Bouncing Souls album in a previous column, and I want to retract that. Back then I was listening to it in Eugene, Oregon, in a cold rainy January. Now it is summer. It is Souls season. The newest Bouncing Souls album rules.

**** Also hey Colin Atrophy sorry I was pretending your name was Colin Entropy for a long time. Thanks for all the issues of *Slice Harvester*, they were awesome!



Weird Trip

The agenda for PANZRAM tour starts with getting the fuck out of Florida. I get up Friday and clean the shit out of the Corolla with the knowledge that our new home must be at least decent, as fucked up as it may become. I load my bag and items for sale and head to Joe's to load gear and merchandise. When we pack, minus cabs, which we intend to borrow at each stop, we are still quite tight. As tour progresses, early on Bobby makes himself the Tetris master of packing the car's trunk, back window and half backseat, leaving room for himself.

We make our way to Tallahassee to eliminate most of the leaving-Florida driving (seven hours) and play the last Oaf House show, a shed behind the house that has been hosting shows for over ten years being the actual venue. EX-BREATHERS play a brilliant set of awkward '90s-esque angular hardcore on par with show mates from Gainesville, SO PASTEL, that bring a much more BORN AGAINST vibe (I loathe this comparison for the reason that nearly every single flyer for our entire tour compares PANZRAM to BORN AGAINST, but I feel here it is much more valid!). SO PASTEL hit us up with copies of their 2010 LP (a new one is imminent) that shows off their weirdo vibes excellently. The show is well attended and provides a killer launching for the tour.

That night we stay with the EX-BREATHERS folk and mid-slumber find that their home is as college ravaged as many other homes in town. I awake to the sound of water pouring on the floor—a steady stream. My sleep-mind immediately conjures our bass player, Bobby, having nocturnal anxiety played out by pissing all over the floor. I decide to finally interrupt him and sit up to see him sleeping peacefully on the floor with the roof/ceiling pouring Florida-lightning storm rain right next to his sleeping bag. I have the privilege of watching him wake up to the sudden incursion and exclaim, "*oh shit*!" I calmly tell him to get up on the loveseat, which is unoccupied. He says, "oh, ok." and sleep resumes.

Pensacola has us playing Sluggo's, the old location of which we had played with Joe and I's former band, MERKIT, some years earlier. We're treated to legit, trashy, vegan bar food and drinks galore before playing, seeing a fucking killer local band and staying with our friend Josh, who is an excellent host and provides all touring luxuries. Bobby asks if he can take a shower, Josh acquiesces and asks if Bobby needs a towel. Bobby feels bad to ask for anything else and says in his sweet manner, "oh no, it's OK, I can just drip-dry or something." Immediately I start laughing at the thought of Bobby occupying the bathroom for undue amounts of time for the sake of standing statue-esque and allowing the water to roll of his body like some weirdo gremlin and preventing him from letting the rest of our band and Josh's roommates from using the bathroom; before telling Bobby to take the fucking towel.

Our next stop is Birmingham. Wess, another old friend, greets us and lets us into the newest, large venue that Birmingham is famous for providing touring bands with, The Forge. Cement-floored and huge, The Forge is a killer space. BLACK HOLE KIDS play a dense, heavy and dynamic set before JAPANESE WOMEN provide one of my favorite sets of tour. The band have numerous tapes (*Quality Control* is a favorite and their new flexi, *The Decline of Western Civilization IV*) and play their best material with a five piece band that just destroys with bratty, annoying, disgusting, bordering-on-psychedelic, pure shit-dirges that can't be denied. Disgusting hardcore filth! I had requested they play our show knowing them only through the mail and was pretty delighted to find out their personnel consisted of old sweethearts we'd known previously. That night we stay with Wess and drink loads of beer and talk tons of shit about TV and comic books interspersed with Wess' stories about his family's old bar that used to throw out Hank Williams when he'd had enough.

Trying to further our northern agenda, we blast all the way to Lexington, Kentucky to play The Sidecar with SALAD INFLUENCE and other locals. Joe from the ELSINORES is booking the show and the venue is legit; a beer bar/show space that only opens for shows, that is attached to a full-time bar-restaurant. The back area where bands play has a fairly badass Beavis and Butthead mural and a Ms. Pacman machine. The show doesn't start until midnight, leaving me plenty of time to talk to Tom from *Evil Minded* and *General Speech* zines and get pretty buzzed. SALAD INFLUENCE deliver the sound of their demo brilliantly with creepy as fuck harmonies and psyched-out jangle. Joe and I have a pretty killer porch chat after he makes a fucking delicious lentil curry and hits me off with a copy of the upcoming ELSINORES LP that I don't listen to until I get home. It is fucking head and shoulders above everything else they have done to date; killer songs with brilliant, haunting production, balls-out vocal melodies that can't leave one's mind. A somewhat shoegaze-y production makes these more straight ahead pop tunes carry the weight they need to ensure the attention of listeners. For sure, one of the most anticipated albums of this year, says me. Quote me on that shit.

KATHERINE open up our Columbus, Ohio show our friend Randi booked and are a killer two-piece that I wish had demos available. Songs are dual-vocal, bass and drum attack tantrums mixed with more poppy numbers that destroy. After our set, SLUGGING PERCENTAGE set up. We have been told they are a baseball-themed hardcore band and all of us are somewhat dreading their set. Turns out, they rip and their set is fun as fuck. They go full-throttle with bases to circle-pit around the band, have a noise duo perform the national anthem and toss out Icees that the drummer claims are "totes veg." Their bass player is hysterical, entertaining and a super legit dude. Afterward we hang with the crew from the Legion Of Doom, which has done shows there for years and now houses our Baltimore pals Pat and Randi as well as Jimmy Buttons, who shows us a fucking killer exploitation VHS collection.

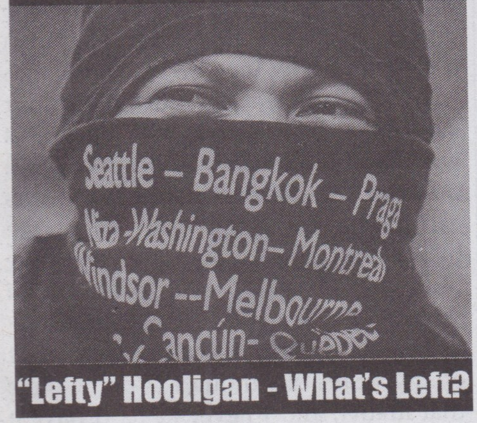
RAT STORM's Nathalie and Jon set up our show in Bloomington and previous to getting to the venue, take us to one of the quarries that we are not especially supposed to swim in. We make the trek out there with Louisville hardcore band STABLER and have a killer time. The largest quarry has a perfect rock to jump off that takes so long to hit water that usually by the time I did, I was screaming. There are higher jumps available, but many stories of broken backs and testicular injuries deter me from seriously considering. The venue is a house basement with low-slung plumbing that I crack my head on during our set. Nathalie and Jon play blistering fastcore with their side project, OCCULTONOMY, STABLER bust out a set of killer hardcore with explanations between songs and TWO BANDS FROM CANADA smoke the whole joint out with a noise set punctuated by fireworks and smoke alarms mic'ed up.

The Chicago has been booked by an old friend, Jim Gies from BOILERMAN and four other bands. We find there that the drummer of BOILERMAN (and bass player of BROKEN PRAYER) has made an online petition to get Jim to change his name to Gym Guys. Stickers have been printed and posted up to further the cause. Odd, needless to say, but hopefully it all works out. CRACKED VESSEL kick things off and they rule. From there on, every band destroys. Chicago hardcore is something funny to pin down, but I talked about this with my friend Greg in DC and it is a real thing. I would say it is characterized by obscenely tight, power chord driven onslaught that takes few prisoners and goes for jugulars across the board with enough swing to make it still have a rock and roll vibe but not enough swing to make it New York in vibe. RAW NERVE had it for sure. Jim is playing with his new, as-of-yet-unnamed band (they go by RAIN DOGS at this, their first show) and they destroy in the same Chicago Hardcore manner. Apprehensively, we follow them and Bobby and I worry incessantly that we are going to kill ourselves on the insanely slippery tile floor of the basement we are playing. After our gimmick is up, BROKEN PRAYER destroy the fucking joint. Joe (our drummer) bails on filming their set (I'd brought two cameras to film all sets on tour) in favor of getting rowdy because the call is too hard to ignore. Like their LP, BROKEN PRAYER are all over the place and yet seamlessly one entity. Monotone-vocal, moody numbers blend with hardcore blasts, bizarre lyrics and synth that is never over-bearing and not too light to be ineffectual. They play easily one of the best sets I see on tour and execute the recorded material perfectly. If you haven't picked up their LP and seven inch, you are sorely mistaken. "Wow," on both records, comes off like a terrifying swarm of insects admitting their own pathetic nature and giving up. In some of the material, like "Settle For Less," powerful get-in-and-push hardcore leaves you drunk with simple, rousing anthem. In tracks like "Pull a Kaczynski," an awkward, but relentlessly catchy vibe reminds me of shit like DEVO's "Mr. B's Ballroom." Jim hooks us up with a killer late night diner before letting us crash at his apartment and showing us around the city a bit the next day. Chicago rules.

The next day we are unsure if we have a show. Due to a miscommunication, Madison from CLOUD RAT believes we are playing Monday. We were expecting our show in Detroit to be Saturday. We make last minute plans to either move the show to West Michigan or Lansing before settling on Lansing so that CLOUD RAT can also play. The Lansing crew set up a totally legit, well-attended house show in less than 24 hours and GERMINATION kill us with digital drums and bass backed with live male/female vocals and guitar. CLOUD RAT open the show and they are still one of the best hardcore bands in the country in my book. I've never seen them even slightly off; always sickening vocals, devastating guitar moshes and the most brutal drumming I've probably ever seen. To be continued!

Write me: John Fahy / 15011 Lakeside View Dr Apt. 2402 / Fort Myers, FL 33919 / fahy_john@hotmail.com

Go Team, Smash State!



"Lefty" Hooligan - What's Left?

I wanna war, between the rich and the poor
I wanna fight and know what I'm fighting for
In a class war, class war, class war, class war
This war, that war, class war, last war
—The Dils, "Class War"

I'm a twenty-first-century New Yorker and therefore have little time to contemplate race. It's not that racism doesn't exist. Lots of people in New York, and elsewhere, hate because of color and gender, religion and national origin. It's just that I rarely worry about those things because there's a real world underneath all that nonsense; a world that demands my attention almost every moment of every day.

Racism is a luxury in a world where resources are scarce, where economic competition is an armed sport, in a world where even the atmosphere is plotting against you. In an arena like that racism is more a halftime entertainment, a favorite sitcom when the day is done.
—Leonid McGill, lead character
Walter Mosley, *All I Did was Shoot My Man*

Who knew, in 1979, when I was pogoing to "Class War" by the Dils, that the Kinman brothers would go on to front a drowsy little cowpunk band called Rank and File. An oft-quoted criticism of that latter effort was that it was "music to fall asleep in the saddle by." It was even rumored that one of the Kinmans (Tony or Chip) had, horror of horrors, become a Republican.

As an aside, can anyone remember the pogo?

I'm unable to authenticate the turn to the conservative side by either of the Kinmans. Not that conservative punks are non-existent, but they are rather a rare breed. Johnny Ramone and Lee Ving come immediately to mind, followed by Bobby Steele, Dave Smalley, and Joe Escalante. There's a prominent right-wing libertarian streak to some punk rock, as can be seen in the band Antiseen. And, for fuck's sake, Iggy Pop once voted for Ronald Reagan.

Left-wing punks are more numerous by far. Just look through the pages of this magazine over the years for the umpteen bands proclaiming anarchism, and the somewhat fewer ones who claim socialist or communist politics. To list all the leftist punk bands would be daunting indeed, but this is not to say that punk as such is left-wing by nature. Punk is overwhelmingly apolitical, invested in nothing more than sex, drugs and rock'n'roll. A time-worn mantra by now, repeated for some sixty years by generation after generation, youth counterculture after counterculture, iteration after iteration of rock musicians and their fans. Generalize this understanding of rock music to society at large, however, and the analogy quickly breaks down.

America has a halfway decent history of class struggle, given the relative youth of this country. Objective circumstances have driven the American people, large parts of it, onto the proletarian side of genuine, protracted class struggles until recently. Such was the case, off and on, during the Great Depression and thereafter, from 1929 up through 1950. Much more rarely, subjective consciousness within the American people reached the stage of what could be called "class consciousness," when folks believed that "a better world is possible." There were a few general strikes—St. Louis 1877; New Orleans 1892; Seattle and Winnipeg 1919; San Francisco and Minneapolis 1934; Lancaster, Stamford, Rochester, Oakland 1946—during which the working class, very briefly, moved beyond class struggle into open class warfare, and ultimately, into potential proletarian revolution. But class struggle of any sort has become almost non-existent since the 1970s.

To my mind, the American public has become a passive lot since then. Political pundits like to claim that the American public is innately predisposed to their particular political point of view. Glenn Beck has argued that the American people are basically conservative, unless they're bamboozled by the liberal mainstream media and that socialistic Democratic Party. Michael Moore has contended that the American people are essentially progressive, except when they're being tricked by the fascistic GOP and their Wall Street overlords. I'm of the opinion that Americans, most Americans these days, are just trying to get by. When they're not busy surviving, folks in this country are interested in being entertained, by what the ancient Romans called "bread and circuses," which is the very old school equivalent of "sex, drugs and rock'n'roll." Both objective and subjective experiences of class struggle are the exception, rather than the rule today. For the most part, as Americans, we just want to be entertained.

That leaves politics in this country in a very sorry state indeed. The official mythology is well known. There are two official political parties; the Democratic and the Republican Parties. The Democratic Party stands for American workers, women, and racial and ethnic minorities; promotes big government when it comes to regulating business and certain types of social engineering; defends civil liberties and individual morality; seeks to tax the rich and expand the welfare state for those less fortunate; and crusades for a strong military. The Republican Party represents those of middle income as well as big business; advocates limited government through economic and social deregulation; supports traditional civic and moral values; pushes to reduce taxes on the wealthy and to dismantle the welfare state; and demands a strong national defense. But, as former Alabama governor George Wallace was fond of saying, "[t]here's not a dime's worth of difference between the Republicans and the Democrats." Whether we consider the Democrats and Republicans as two parties each representing the interests of capital, or in fact just a single party of the capitalist ruling class, the Democrats representing its left face and the Republicans representing its right; the reality is that this country is really, really fucked up.

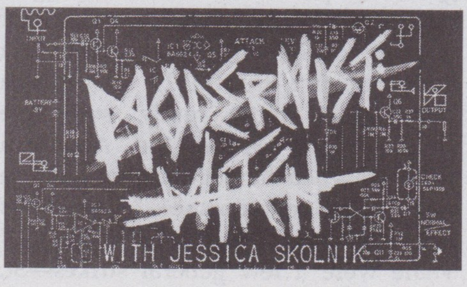
This final point is particularly salient with the virtual demise of American labor struggles after 1980, and the rise of neoliberalism across the political spectrum after that date. Class struggle, let alone class war, has all but dropped out of the American political lexicon, if not its social reality. Democrats are circumspect about using the terms class, let alone class war, when talking about taxing the rich or aiding the poor, preferring euphemisms such as fairness and compassion. Republicans accuse Democrats of class warfare if they so much as hint at increasing taxes on the wealthy or opposing cuts to so-called entitlements, all the while engaging in actual class war against America's poor, workers and its middle classes at the behest of society's wealthy. Yet increasingly, both Democrats and Republicans share a common politics of downsizing government, dismantling the welfare state, demolishing what unions that are left, deregulating the corporate economy, privatizing anything that is public or social, and globalizing the influence of capitalism and America's military. Truth be told, the class war in this country is all but over. The American ruling class has won. We, the rest of us, have lost.

Little wonder then that we, in this country, are obsessed with race, not with class. Even when America's class war was going full force historically, race was a particularly pernicious problem. These days, in the wake of the Zimmerman trial for the murder of Trayvon Martin, the American people, and the Democratic and Republican Parties, are both fascinated with, and in denial of the importance of race in this country. This preoccupation with race wreaks havoc on the fringes of society and politics. On the far right, white supremacists look forward to racial holy war, all the while talking vaguely of America's working people. And an "angry white male" who is a regularly featured columnist for TakiMag extolls the working class nature of such terms as "redneck," all the while claiming that every black person he knows is as dumb as a bag of rocks.

The befuddlement on the American left over class and race is even more profound. The fossil Communist Party which believes that all issues—race, sex, gender—must be subsumed to that of class, and those anarchos who proclaim "no war but the class war," have all been relegated to the dustbin of history. But what analysis to replace class with? Those Trotskyist and Maoist remnants of Marxism-Leninism that try to jostle race with class into some sort of new configuration are playing second fiddle to those anarchos who seek to give equal weight to class, race, sex, and gender, who consider being working class as just another form of identity politics, or who tend to elevate the problem of white skin privilege over everything else. That is, of course, when those anarchos aren't fucking shit up for the sake of it, in nihilistic insurrection über alles.

Myself, I tend to favor a class struggle analysis, whether its hardcore as in the Dils lyrics, or more nuanced, as in the Walter Mosley passage quoted above. Unfortunately, my uncertainty only grows as I grow older. That's the case not just regarding class struggle, or the relationship between class and race, but with virtually everything else.

PERSONAL PROPAGANDA... To find out my real name purchase my book, End Time, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called Fim in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligentsia@mac.com.



(Dia)logical Nonsense

Someone sent me an anonymous Tumblr message recently asking if I thought punk had to be explicitly political in order to call itself punk, I guess because I write about power structures a lot in this space? Of course it doesn't, and I listen to plenty of punk/hardcore that has nothing to do explicitly with politics.

I'd say that explicitly political punk is actually a pretty small piece of the picture; most of it is about the expression of difficult feelings (some of which have to do with systemic oppression, some of which don't), about interpersonal tensions, about communities, about the little worlds around us. Of course there's no cultural product that is exempt from the conditions in which it is produced and replicated—"politics" is not just explicit, it is the study of the power dynamics that inform human society and how they are encoded both legally and informally—but even I, dour cultural analyst that I am, sometimes want to enjoy music and other cultural products on a fairly surface level. It gets exhausting not being able to put the blinders on. It gets exhausting being the bearer of bad news, because of *how fucked up everything is all the time everywhere.*

That doesn't mean I can turn that part of my brain off, though. I don't have that luxury, and I never have. (I have a very distinct memory of telling my mom after some Disney movie we watched together as a kid that I thought Prince Charming was "a band-aid" and that I thought it was stupid that the princess in question needed him as a savior. Why *that* plot device? The only thing saving me from being The Kid Nobody Wanted to Hang Out With is that I was super shy and kept a lot of these thoughts to myself.) Now, for better or for worse, I've turned my talent for analysis into casual writing and blogging, like this column. I try not to abuse whatever small platforms I have.

This also means I irritate the shit out of my partner on a regular basis and why I sometimes prefer to watch movies and such by myself (so that I can suck on my thoughts and feelings about said productions for a while and not annoy the people around me with my observations).

I've been thinking a lot about how

to approach conversations about structural bigotry (misogyny, racism, homophobia, so forth) with people who aren't constantly analyzing things the way I am, and I've come to a couple of conclusions, having had a million of these conversations myself and having watched them go down on *the internet* (oh no) and in person.

1) There is no one right approach. This might seem like total common sense, but I've seen people use the same tone with people that are close to them, whose intentions they know are benign, with strangers and with people they know are either trolling or are actively malignant (or both). I am very firmly on the side of being kind to one's friends, and I have a feeling that a lot of exhaustion, sadness, anger and misunderstanding when something contentious (like button-pushing "provocative" art or titling) comes up could be avoided by pausing a little bit before you respond to something and thinking about who you're responding to, why you're responding, and what you hope to accomplish by that response. (This applies to both people calling out structural bigotry and those who are defensive or who take different positions.)

2) Of course, that doesn't mean excusing away your friends if they're behaving in a crummy manner. It means holding your buddies as accountable as you're holding your adversaries (the tactics used will be different, of course). It means holding a mirror up to yourself and your world the same way you analyze that which you are not actively a part of. This is one of the hardest things to do, and for those of us who occupy privileged positions in some regards and marginalized positions in others, it is particularly important.

3) Research and experience are your best friends. I've been able to prove that structural bigotry exists and talk about the impact thereof to people who were doubtful by talking about my own experiences, sharing the experiences of others (with their permission), and providing backup statistics, news stories and other evidence. This does not mean the onus should be on the person making the argument to do all the educating, though—we as marginalized people already bear a lot of weight and are naturally put on the defensive by discussions such as this one.

4) Though structural bigotry works much the same way and multiple structural bigotries often intersect, they are not all the same thing and cannot be spoken of in the same terms. Misogyny is not racism is not homophobia is not transphobia. Do they intersect? Absolutely. Do they have the same histories and contexts? Not at all.

5) In other words, take care with your words, take care with your positions and take care with yourself and the people you love.

6) Some disagreements are totally fine. Some are not. I disagree with people I love and respect (and vice versa) on tactics and matters of perspective pretty frequently. I don't expect everyone around me to be in lockstep and to be coming from the exact same position—that would be kind of terrifying, honestly, and how else are we to learn and grow without exposure to multiple perspectives? If someone is denying completely that my experiences exist, speaking over them or attempting to deny me my humanity, though, that is a very different case.

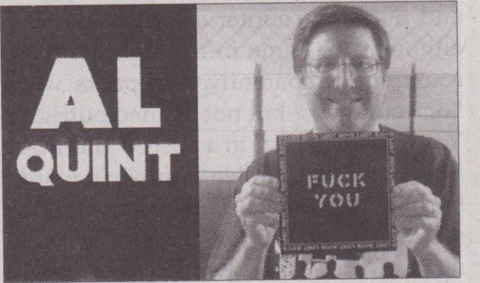
7) There are some times at which you have to act swiftly to protect yourself, but many discussions and dialogues require much more thought than we put into them. It's really easy to get heated when you're typing quickly on Facebook or you're at a party where a serious discussion breaks out and people are all talking over one another and waving our hands and getting frustrated because nobody's listening and everyone wants to be heard.

8) It's OK to be angry. It's OK to be passionate. Sometimes I've been talking with someone and they've said something that made me exclaim "Whoa, that's harsh" and then I've dialed my own ego back and thought about where they're coming from and why they might react that way and have tailored my response to be understanding of that. I know people have felt the same way about things I've said.

9) Try to avoid jargon. One of the most important things I learned from bell hooks is that nobody wants to hear a bunch of academic bullshit about their real experiences; jargon invented to explain what they know back to them. In some cases (like talking about gender theory) it's kind of hard to explain your position, even if you aren't an academic, without jargon, simply because no words exist in common language to talk about experiences that don't fit into easy binaries (our society loves binaries so much, and sometimes they're really useful. Sometimes they are not anywhere close to the truth).

I am far from perfect, my friends (and strangers, and adversaries). I am just offering these thoughts because I think about all of this more than I should and I hope my experiences in having these conversations can be helpful to you as you navigate your little worlds.

Watershed #1 (the zine about hearing bands for the first time that made a huge impact on your lives) should be out within the month. I got way more submissions than I expected and people are already lined up to write for the second issue! Split Feet demo should be done soon. Email/Tumblr mail me if you want (as always, thoughtful disagreement is fine, blatant trolling/shittiness/etc. is not): modernistwitch@gmail.com // www.themodernistwitch.tumblr.com



FREEEEEDOM!!!!!

It's been hot and humid as fuck around here lately and the next person who tells me there's no global warming deserves to be locked in one of those sweatboxes, like the one Paul Newman occupied at the prison farm in *Cool Hand Luke*. I also thought about that movie when watching Joey Chestnut win another Nathan's hot dog eating contest. How would Luke have fared? He did eat 50 hard-boiled eggs in that movie. In any case, I just got through reading an article in *Rolling Stone* about how Miami is basically going to be like the underwater city of Atlantis by the end of this century. Considering that Florida has been relaxing environmental regulations and have climate change deniers in charge, I suppose I could be mean and say the people there got what they deserved for electing such people. Regulations? We don't need no stinkin' regulations. FREEEEEDOM!

I've been yelling that a lot this week because it's around the Fourth of July. FREEEEEDOM! Why there was just a huge celebration of this country's birthday and, as always, a Boston Pops concert and fireworks display at the Esplanade by the banks of muddy Charles River, forever immortalized in the STANDELLS' "Dirty Water" (who were from LA, by the way). Of course, given the recent tragic events with the bombings at the Boston Marathon a few months ago, security was stepped up. No coolers or backpacks, body searches, etc. FREEEEEDOM! Fourth Amendment? We don't need no stinkin' Fourth Amendment. That's the one about unreasonable searches and seizures, in case you were keeping track. Closer to my area, the city of Danvers did the same thing. No backpacks, no coolers, etc. at their fireworks display, although an acquaintance of mine told me it wasn't any worse than in recent years. We went to the fireworks in Swampscott and didn't encounter any such hassles, although we came in through the back route and, apparently, backpacks were "discouraged," but not banned outright. Yes, I know we live in a post-9/11 era but I keep thinking of Ben Franklin's words back in the day: "Those who would sacrifice freedom for security deserve neither." In other words, how many freedoms are we willing to surrender in the name of "security." And I could write several columns talking about NSA spying or how I think Edward Snowden is a hero for exposing the egregiousness of such but I wanted to write about something a bit more personal.

I have a friend who is a social worker and her clients are HIV-positive. She helps them with everything from getting the appropriate medical care they need to finding them employment and housing. It's a tough job, to say the least, and she spends a lot of her days fighting with various government bureaucracies, insurance companies and the like. A few weeks ago, she was driving a couple of her clients and was stopped behind a car trying to make a left turn. The guy behind her plowed into the rear of her car and the impact pushed her into the car in front. She and her clients had to go to the emergency room. Fortunately, no one was seriously injured and the damage to her car wasn't that bad (although it needs body work). Anyway, even though it's his fault, the guy gets out of his car in a rage and starts acting like an abusive asshole. One of her clients was an African-American woman and the other a dark-skinned Puerto Rican male. She explained that she was their social worker. The guy claimed he had been in human services for over 30 years but then accused her clients of being illegal immigrants and drug addicts. "I'm an *American*!," he said, not considering the fact that my friend and the two people in the car were *also* Americans. But to him, they were the "other," inferior and flawed people, not worthy of respect. Not true *Americans*! I'm sure this guy supports the Republipukes in the House who don't want any sort of path to citizenship for undocumented immigrants. This debate was going on right around July 4th, you know, when we celebrate FREEEEEDOM!

Luckily my friend, who is quite cool-headed, didn't get into an argument with the guy, even though she thought he was an utter piece of shit. She had already called the cops about the accident and told him she just wanted to deal with that. The two clients weren't in earshot of what this clown was saying. Good thing, too, because they're from tough backgrounds and not the type of people to take any crap. While they would have been justified in pounding the snot out of this guy, I imagine it would have made things worse.

But, hey, this guy has the right to spew his ignorance. Why? Something called the First Amendment, although that's long been under attack as well. See reference to Edward Snowden above. Now repeat after me—FREEEEEDOM!!!!! Or, as *Team America* sang, "America, Fuck Yeah!" By the way, when we were watching the Boston fireworks on TV, I turned down the volume of whatever treacley patriotic song was playing and rocked the *Team America: World Police* jam instead. Perfect!

RECORRRRRDS!

So, in honor of America's birthday (even though this is the September issue), I start by reviewing some of them foreign, *non-American* bands! VIIMEINEN KOLONNA's latest EP, *Totuuden Kitkerä Siemen*, on Havoc (and Roku records in Finland), is a complete and utter rager. A Finnish band and they take elements of that country's classic sound and add a modern veneer to it. Loud'n'fast fodder, except when they slow it down for "Raha on Jumala," which possesses a sick lead break. You've heard it before, of course, but there's vibrancy in their attack. (Havoc, PO Box 8585, Minneapolis, MN 55408, www.havocrex.com)

The two latest 7"s on German label HeartFirst are a self-titled one by PIG//CONTROL and a split from DISHONORABLE DISCHARGE and PEACEBASTARD entitled *Dishonorable Bastard*. PIG//CONTROL are knotty and agitated-sounding, the tracks connected by squalls of feedback and it makes me think of HERO DISHONEST, with the tightness and ability to navigate various stops and starts. Three quickies on side one and turn it over and it's a four minute-plus track that starts an extended amount of feedback before a crushing stomp gives way to a thrash outburst. Incidentally, this band shares its vocalist with MÜLLTÜTE, who have a pair of fine 7"s you should also seek out.

As for the split, DISHONORABLE DISCHARGE are from Norway and PEACEBASTARD are German. DISHONRABLE DISCHARGE hammer ahead with a D-beat/early Swedish emphasis, although the drumming lumbers a bit, at times. I noticed I gave pretty much the same review for their 12" that was released on Vex in the US and it still applies. PEACEBASTARD have rabid male/female vocal tradeoffs and also trade in D-beat inspired hardcore, although they also have a bit of an issue with the drumming, making things sound somewhat disjointed. Hard to deny the energy level and the guitar riffs are mighty. I wouldn't call it essential, though. (HeartFirst, Landsbergr Str. 146a, 80339 Müchen, Germany, www.heartfirst.net)

Speaking of Swedish hardcore, there's the latest 7" by DESPERAT, *Början På Slutet* and it doesn't represent any departure from their raw, fast and loud sound. The production is perhaps a little brighter but far from slick. In case you didn't know, three of the guys are/were in MOB 47 and they're one of the better bands playing this classic style these days. Let's hear it for the old-timers! (Hardcöre Victim, dbeat_holocaust@yahoo.com; distributed in the US by Havoc, www.havocrex.com)

VAGINORS seem to be a polarizing band, at least with some of the people I discuss such things with. I love 'em and they put on a great show. These Aussies' new three song EP is aptly titled *Total Nonsense* and it lives us to the billing. Pure punknoxiousness™ with Rat Boy's helium-filled vocals and a wonderful, bass-driven mesh of clattering drums with plenty of guitar noise. In fact, one of 'em just played guitar pedals when I saw them live. I've heard them compared to the WANKYS and there's some truth there. Cross that with the noise of DISORDER or CHAOS UK and you've got some inspired lunacy. (Video Disease, www.vdrecords.bigcartel.com)

Back in the good ol' US of A, PUNCH IN THE FACE were an enjoyable band throughout the 2000s. Fronted by CRUDOS/CHARLES BROSON/etc drummer Ebro, PITF began as more or less a *Pick Your King*-era POISON IDEA tribute band but eventually forged a slightly different path by the time they got to their only 12" release, *At War With Everybody*. Before that, they had a pair of 7"s and a number of compilation releases, plus a 2001 demo and a live set on "Radio K" at the University of Minnesota in 2004, which was released as CD-R. The latter two have been pressed onto a 12" titled, logically-enough, *Live on Radio K*. On the demo, they also paid tribute to early Chicago hardcore with ARTICLES OF FAITH and LIFE SENTENCE covers. The live side introduces songs that ended up on the album (which came out in 2007) and "At War With Everybody" remains a cornerstone track, with a mid-tempo pound driven along by a sturdy bass-line and Ebro's angry vocals. The old-school revival thing got tired very quickly but here's a band who did it right. (Some of the other bands who also "got it" were VIOLENT MINDS, DIRECT CONTROL and 86 MENTALITY.) Keeping that raw, no bullshit essence alive. Includes a zine-type booklet with photos, flyers, etc. (Matt Rolland, 1948 1/2 N. Spaulding Apt 3A, Chicago, IL 60647, mindlessmutantfanzine@gmail.com)

Speaking of los CRUDOS, they recently did some shows in Brazil and Nada Nada discos released a one-sided, four track flexi, *Cobardes*, featuring three songs that were on compilations and one that was never on vinyl, all of it recorded at the same session around 1998 (fifteen years—yikes!). Timeless, urgent hardcore with Martin's high-pitched bark and a buzzsaw attack. I wouldn't mind getting a chance to see them again. Matteus from Nada Nada also gave me a flexi by CADAVER EM TRANSE and it's the early 1980s post-punk/goth sound that's come into favor of late, although their approach embraces some anarchopunk, as well. Shimmery guitar, doomy bass create the obligatory dour ambiance. Hampered slightly by flat-sounding vocals. (www.nadanadadiscos.com)

Toxic State records know how to package their releases and the *Ground Zero* compilation is no exception. Housed in a heavy stock, gatefold sleeve, with a booklet and poster that presents a somewhat abstract train station scene. The record itself is on lavender vinyl and the bands' names are etched into the dead-wax. It took a bit of an effort to figure out the names of some of the songs (I do a radio show—such info is useful). A collection of bands who, while they may have stylistic differences, offer a raw, gritty and noisy-as-fuck take on things. That's sometimes good, sometimes not so good as the songs are reduced to an indecipherable racket (I imagine that's the intent) and, by the end, your ears feel trashed (also the intent, I imagine). That especially applies to the D-beat frenzy of PERDITION and NOMAD, both of whom are better heard elsewhere. As I hinted at earlier, even with the similarity in sonics for these recordings, there are various shades of noise-wreckery. La MISMA, for instance, come down somewhere between garage and Riot Grrrl punk and DEFORMITY, MURDERER and the infamous HANK WOOD AND THE HAMMERHEADS also embrace the garage aesthetic. ANASAZI, with one of the best songs here, have the dark'n'doomy sound and CRAZY SPIRIT, as always, sound like a rodeo train wreck, if such a thing exists. GOOSEBUMPS are pure hardcore ugliness. A little can go a long way at times and it's become increasingly difficult listening over time but it'll hopefully provide the impetus to check out some of the killer acts on here. (toxicstaterecords@gmail.com)

Evil Death by SHARING MASS GRAVES will be the final release on Blind Spot records, since label honcho Tucker claims he wanted to devote his interests to other hobbies, like collecting Hot Wheels. That's what he says, anyway. Recorded in 2009, SHARING MASS GRAVES play hammering hardcore leaning towards crossover at times. Rabid vocals, tempos varying from fast to blinding and lyrics exploring darker realms. Songs about John Wayne Gacy, Jeffrey Dahmer (the sensitively-titled "Kill 'Em, Fuck 'Em, Eat 'Em") and one of the characters in *Silence of the Lambs*, Buffalo Bill. Raw and nasty. (Blind Spot, PO Box 40064, Portland, OR 97240, blindspotrecordspdx@hotmail.com)

Al Quint, PO Box 43, Peabody, MA 01960, suburbanvoice@earthlink.net, subvox.blogspot.com, www.sonicoverload.net

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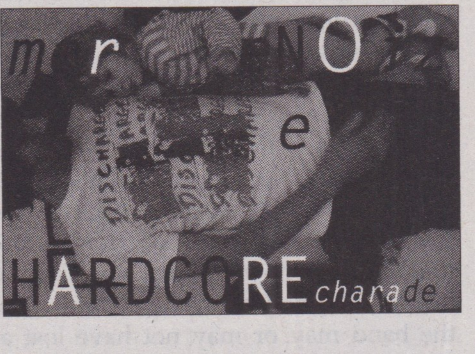

MORE NOIZE # 13 (August 2013).

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1. News: The most exciting news so far in 2013 is the resurrection of veteran Japanese Kyushu Island punk rock label Kings World records, best known as the label that supported bands like the Swankys and others. Rumour has it there will be a couple of new releases from KWR this year, or maybe next year, including at least one new release by a current Kyushu band and a few select reissues of old Kyushu bands. Meanwhile, the two best bands in the world are still punk rockers PeOPLE from Oita and hardcore punks CONTROL from Fukuoka. Both bands continue however to be savagely underrated by mostly retards in the West who appear—in line with the fundamental principles guiding State propaganda and control—to be unable to see any good beyond national borders. For the handful of proud followers of the band, like myself, the news late last year that CONTROL had cancelled their Tokyo tour and opted out of a three-way split record with STAGNATION and CRAZY FUCKED-UP DAILY LIFE seemed to suggest that the band had split-up. In reality, however, nothing of the sort happened. The band is due to play at High Contrast 4 gig at Nishi JAJA this summer, and they're getting ready to go into a studio again to record what is most likely to be a masterpiece follow-up to the legendary split with STAGNATION (still the best hardcore punk recording in decades if you ask me). If this was not enough, unbelievably, PeOPLE has announced a UK tour, scheduled for a long New Years Weekend Party circa 29/12/13 – 04/01/14. Holy shit. Before that, Noisepunk records is releasing the vinyl version of the bands' critically acclaimed (well, by me, anyway, no one else seems to care) second album. The release is due anytime soon—test presses have been sent to the band. By the time you read this the WANKYS should have a new EP out, which can already be heard digitally if Spotify is available in your country. Needless to say, it's great! Down under, Aussie-punk crazees the VAGINORS have returned from a US tour and are now writing songs for a second album. *More Noize* understands the band may or may not have lost a few members, but never mind! The new material suggests a new direction for the band, towards a hybrid DEVO meets the SWANKYS cut-up style (in a *good* way). There are also other good hardcore punk bands, noise or not, from all over the world, and they continue to make good and bad music, and you are required to seek them out and support them, or not. Finally, the practice of reissuing old punk records from the 1980s continues unabated, with the result that one day in the foreseeable future every classic (or not) 1980 hardcore nugget will have been resurrected and resold to a bunch of old farts (kids don't listen to hardcore punk). This is good, and bad. Inevitably, reissues of old recordings will tempt band members to playing old songs live again. The most surprising example is probably Spain's TORTURA SISTEMATIKA, the obscure shit-fi version of WRETCHED, whose demo and live recordings are finally being released to the world, on both tape and CD. All I can say is buy! No doubt, such horrible anarchistic noise will never be recorded again, so you need to hear it. If only to let you know that punk music and musical skill is always incompatible; or if you prefer, radical protest in punk does not require deep political intellect. I am also particularly enthusiastic about the reissue of H.C.P. (HARD CORE POZNAŃ) on Warsaw Pact records, but the list of reissues in production is limitless and just to pluck one out of my hat, the forthcoming DISORDER *Distort Bristol: the First Demo* LP is definitely on my wish-list to Santa this year!

2. The PiEOTS: The PiEOTS is a Japanese punk rock band originally from Kumamoto, Kyushu, but currently based in Tokyo. The four-piece started out playing music heavily influenced by the SWANKYS, but soon began writing their own take on classic '70s snotty punk rock. So far the band has released a single and an album, and been on a couple of compilations as well. I met the band minus the singer in London a few months ago and they're all young and crazy and dress smarter than Johnny Thunders. They make good music, too.

MN: Hi, THE PiEOTS! Please introduce yourselves!

The PiEOTS: We are a band of Japan and the name is "The PiEOTS." It can be read "paiottsu" in Japanese. Our concept is '70s *punk*. As it were *neo* 70s style.

MN: What bands are you influenced by?

The PiEOTS: Many tools effect our group, but Ebisu Mascats is most. Ebisu Mascats is a group of Japanese porn video actresses. They are not so famous all over the world and have broken up already, but style and sound are fantastic!

MN: What does the PiEOTS mean? What is a "pieot"?

The PiEOTS: This is that mean "boobs" in Japanese. It's kind of Japanese slang.

MN: At the beginning when the PiEOTS started you played music copying the SWANKYS? Why did you stop??

The PiEOTS: We were copying the SWANKYS indeed, but copy is just a copy. No one cannot be greater than the original.

MN: Why did you move from Kyushu to Tokyo? To become big rock star? Did it work?

The PiEOTS: There are many reasons, and each member has different mindset, the biggest reason is there are many fucking boobs in Tokyo more than in the goddamn countryside.

MN: Are you not too young to like the 1970s music and fashion?

The PiEOTS: We never thought like that. However, young people are changing rapidly because of Internet. They are not show respect to the past. They are looking at only the future. As it were, we are the latest old fashion.

MN: What's new with the PiEOTS?

The PiEOTS: We are preparing towards big action now. We will begin to move from this summer. Many events are already offered, so you should check our website!

MN: Do you have any new records planned?

The PiEOTS: We are planning recording around autumn. It will release on early next year. Wait a moment as fuck yourself.

MN: Thank you for this short interview! Please say something to the readers of *More Noize*?!!

The PiEOTS: Look at a nearby boobs. Something changes your world. We hope there are people who feel newly from More Noize. (Note: Previously published on maximumrocknroll.com)

3. MASS MEDIA / HUVUDTVÄTT: A few weeks ago, I met Mats Nilsson from legendary Swedish punk band MASSMEDIA and later Sweden's first raw punk / hardcore punk band HUVUDTVÄTT (aka HEADCLEANERS) in West London on a Sunday morning. This wasn't a formal interview, I was just buying some records from Mats, but as he seemed so keen to talk about the bands he played (and me so keen to ask questions) I wrote it all down for your reading pleasure.

MN: Mats from Massproduktion records mentioned that he had sent a MASSMEDIA LP to be mastered?

Mats: Yes, but I am not sure what that is actually. We talked about releasing a LP but it was ages ago. It could be some unreleased material but I don't know.

Maybe it's just another version of the MASSMEDIA LP... but no, that would not require mastering as it's been done twice already... so I really don't know!

MN: Well, a MASSMEDIA singles compilation LP would be great—*Dass Jazz* EP is still pretty popular and I think there would be some interest in a singles LP. *Dazz Jazz* is the rawest of the three or four EPs you did, I think?

Mats: Yes... The first EP was a bit of a flop.

MN: The "battery incident"?

Mats: Yes, exactly. We were recording that first EP but we had no batteries for the guitar pedal. And there was a snowstorm! At the time no one had a driving licence, but even so at that time there was nothing opened that late, you know, maybe a petrol station somewhere.

MN: So you ended up recording the EP without any distortion on the guitars! The EP is very charming I think, it has a great *KBD* sound. **Mats:** But the second EP, which was recorded before the first EP was even released, even before we got the first EP back from US we had released a second EP. And, by then I had my driving licence so we could have gotten batteries if we needed! But yes, after that first EP our sound was much rawer for sure. Once I had the driving license things were so much easier. I used to drive us on our tours, like when we played in Stockholm and Lund.

MN: What about the HUVUDTVÄTT re-release?

Mats: Yes, well, we've had many offers. The last was from *1000 dB Records* (Sweden) who was going to do a reissue. We collected all our masters and it got transferred to a modern format. But the owner of 1000 dB had problems with ASTA KASK at the time and nothing came out of it, I've been meaning to ask him about it....

MN: Oh, I remember. The label had registered the band name as copyright without asking the band. But this must have been long time ago right?

Mats: Yes, this was like 10 years ago.

MN: Ok. Of course, 1000 dB did a reissue of Huvudtvätt's *Disinfection* in the 1990s, I remember buying it at a gig when I was 15...

Mats: Yes, he actually did two runs of that reissue (one in 1990 and one around 2003). But before that I did 2 reissues of the EP myself (in 1981 and 1982)... but these days I don't have time for stuff like that. **MN:** I think there is a demand not just for the EPs to be made available again, but also the split LP, even if it is perhaps the least popular Huvudtvätt recording.

Mats: I am still not happy with that split LP. I mean, we only did it because of the money! Patrik from *Really Fast Records* asked us to do it, and at the time we were students and did not really have any money. So he offered us 3000 kr each and we got two days in the studio. We wrote the songs the night before, but I am not happy with how it came out... This was in 1984 and the original Headcleaners drummer Patrik Tanner had already left for USA so we used the drummer from *Kurt I Kuvös* (who by the way I still see sometimes in Stockholm), but his style of playing was different to Patriks, who had much more energy and power playing...

MN: Well, I hope we'll see a proper and complete HEADCLEANERS vinyl reissue very soon!

4. REVIEWS: ANTI-CIMEX – *7" Box Set (Anarkist Attack, Victoms of a Bombraid* and *Raped Ass),* reissued by Nada Nada records, Brazil, 2013). I hate that I couldn't get the box set as it was only available in the US. Hell, these standalone EPs weren't even available to Swedes! Although there will be a second press now so... But imagine the internet hell fires should some equally important USHC record reissue only be available in, say, Germany. But never mind, I was very surprised by the very high standard of these reissues—they sound great and look very authentic and all of them come with a lot of bonus inners and shit (I even got double inners in two of the EPs).

BASTARD – *Wind of Pain LP* (reissue, Feral Ward, 2013). I have forgotten how short this record is, only eight songs and 45 rpm. Anyway, this reissue sounds fucking great! Great, great shit. Being US-released, I just wonder if this will not unleash another generation of US hardcore bands mimicking Japanese bands. Please not!

FRAMTID – *Defeat of Civilization* LP, *Under the Ashes* (reissue), *Early Demos* LP (LVEUM, 2013). New LP is fucking great. Raw, brutal, monotonous, anti-war. I wish this band—de facto senior statesmen of hardcore punk in 2013—would push a more radical anarchist message. But this is one devastating anti-war record nonetheless. The previous record is now reissued, as is the demos, and Stuart said it best: together FRAMTID's recordings show a remarkable consistent vision. This is very impressive, indeed.

DEATHCHARGE – *Bad Dream Forever* LP (Unseen Forces, 2013) Finally here it is: the second LP and the one that was said (in *More Noize* issue... #8?) would be the bands ultimate break with hardcore punk. Now the band is playing a gothic no wave dark wave alternative. I like it. Of course, I wish there was at least one hardcore punk song in there—like on the previous LP—because when DEATHCHARGE plays hardcore punk, they're among the best to do so. On second play, the thought struck me that the guitar leads are similar to KILLING JOKE, and that's a thought that I don't like much.

The PiEOTS – *Nonsence* CD, *Bad Relaxation* CD. Last year the girls who work at *Old Fashion Magazine* in Japan told me about this band when I told them about my persistent interest in Kyushu punk. Of course, seeing the bands image, which recalls the KWR 1990s bands, I was hoping that the sound would be exactly like the SWANKYS, CUT, the SPEAKERS etc. Typical idiot European mistake. The PiEOTS play a much more straight '77 punk rock, and that's never wrong. In fact, unadulterated, classic punk rock is among the best things we, the people, ever invented! If you disagree you can fuck off. Lets pogo!!!

The MOB – *Let The Tribe Increase* LP (reissue). Classic! In gate-fold. E.A.T.E.R – *Doomsday Troops* EP (reissue, Hardcore Survives, 2013) Ugh, actually I don't like this band. It's the vocals that I don't like. Was gonna get the second unreleased EP as well, but fuck it. V/A *Systeemi Ei Toimi* EP (Reissue). Holy shit, early Finnish hardcore has no rival when it comes to abrasive chaotic noise. This is essential.

End notes: *Very Last of Zine 2: More Noize #11* is due very soon. Ask your local DIY distributor. SCS EP is out and close to sold out. I still have copies for Europeans at very competitive prices. The production of the REFUSE *Discography* CD is somewhat delayed but we'll get to it soon. I am in love with the destructive girls.

VIKTOR VARGYAI
AWKWARD
RAGING

Thank whatever higher power for being kicked in the face at shows or falling on the floor with my face enough times to have a nose that is completely useless, except for serving as a target of anti-Semites and making me unable to smell the punk life that should be circling in my room right now. This is written from a worn out bed among possibly stinky sheets. And the ride has not ended. This week I had three bands in my flat in two nights and shit has happened. Now I'm listening to my gifted Wipers LP through my headphones and getting paranoid as the caffeine sneaks out from me and my goodnight beer kicks in. Will grill some mushrooms for a cheese sandwich later. Gosh, I ordered some 'shrums. Future tripping. Also jamming the Kinks, the early recordings. And Gas Rag, as yesterday I was in a wild van that was cruizin' around my town looking for the right bar and blasting this particular band's demo, full of punx singing along and spilling shit on each other. I still think every single day that Gun Outfit's new album is the best thing ever, their totally dreamy music is for those who will sleep when they are dead and stay awesome while alive and awake. I'm gonna lay down in the grass and let the sky suck me in while I blast this from a broken stereo. It is meant to connect you with things beyond objects and time. Why are things that are damaged able to tell the truth in a better way? I just wanna eat pizza in my bed, beat the shit out of my computer at chess and surround myself with art. Other peoples' art. Whatever.

I started to appreciate architecture last Saturday when I had to spend some time in a dystopian, failed-futuristic, now-rotting-in-its-own-shit train station in my country and was watching neo-Nazi skinheads drinking beer in a happy way while I was just wondering about my glory days spent in the Rat/Xerox van where yeah, I was listening to Gun Outfit. I love music, and I can't believe how good it is. The whole thing. All the bands. The feeling that it's not certain. It's not what you see; it's not what the story should be. It's only noise that resonates in your head and the rest is up to you. I love the Pin Group with their spooky, gloomy, wonderfully strange sound, which might be familiar to you if you have ever had strange thoughts like still finding warmth on a cancelled beach day, or the Packs with their mellow power of bright darkness, Krakdown, Psychic TV single collections with the greatest lover of all time. Genesis P. Orridge is a weird human and I hate myself for having stuck to the attitude, and would rather play a show with my band than see him perform on PTV3's final tour in my town.

I'm so obsessed with that the Fall song "Barmy" that I wish Mark E. Smith would have taken ecstasy when they played the Hacienda. And listening to Siege, DYS and New Order until the sun comes up. Or getting high every night for a week via my pipe and watching early videos of the Meat Puppets, Die Kreuzen and das Damen for endless hours. I should finish my zines. And my short stories. People, do your shit and be better than me. I wanna listen to bands that start with a C.

Sometimes I want to do so many things that I end up doing nothing but thinking of how I could watch movies and listen to music at the same time. I love music that sounds like puking at four am and I like fanzines that read like they were written in one night and their authors just created another universe within their pages. I have been to so many good shows lately. And I saw My Bloody Valentine and *When You Sleep* is still better than almost anything else. Like a wake-up kiss from a deep sleep. Music for the dreamers. These sounds are like secret visions going on in your head that they surprisingly seem to know about. At the concert they sounded like the '90s, the whole decade, which was, by the way, so weird and emotionally exhausting that at one point I felt like something will just end. I feel this nowadays very often, too. Doomsday or finally heaven? We'll find out.

Kriegshog is cool. I love hardcore that is not hardcore. Or not played by either mentally or physically healthy people. I just want that over-the-edge madness to be the hard core, not just replaced by studio production and tuning down. I love that Japanese bands can't really speak English, still they are obsessed with writing lyrics in English and thus use their lyrics and the language as another instrument. Still there is that amazing frustration coming through their words from the singers' throats. So Good. Zyanose is super sick.

Bands we booked in the recent past: Divided Minds, Black Gust, Creem, Nuclear Spring, Sickoids, Rank/Xerox, Rat Columns. The Divided Minds, Black Gust show got cancelled—if you can call no electricity in a club a cancellation—so we moved the gig to our rehearsal room. Hordes of drunk punks showed up from nowhere and were dancing wildly with their skateboards in the fucking filth. The show was great, noisy and everything. Balkan desperation at its best. Leather jackets, patch distros. Black Gust is all the filth you can summon from your collection of *KBD* hardcore bands. As if germs were born into Zagreb, fed on glue. Chronic Sick are nice people, who after all still puke into your parents' bed. Especially live, mostly in a dirty rehearsal room. Divided Minds is also hardcore but more from the Beach Blvd era: stoned, pure raging, with lightly distorted guitars and controlled rage, very weird and powerful.

The day after this show my band and local noise-makers Chappa'ai played a flat show in a city-central house's third floor. No neighbors, no cops. Sick shows, weird crowd, no punks but at least a girl came in a Black Flag shirt. People said that while singing I looked as if I could kill someone. Sorry, I just have emotions. I was only paranoid that the floor would collapse and we would fall into another resident's flat from the ceiling.

Creem and Nuclear spring were amazing. The show was tight, even some Hassid guy came down to be a pogo monster and kick up everybody in the pit. But they are amazing as people too. You wouldn't expect a hardcore band say "siiick on your Hegel book" and quote randomly Slavoj Žižek but they did and were just really cool people. Sickoids also, what a band, what a humble, quiet, awkward but lovely group of individuals, who can do a massive and loud destruction when playing their desperate punk hymns? Awkward raging. At one point they just got so drunk that when we went out for cruzin' and boozin' with them, we even sent a picture of our balls to the *MRR* compound!

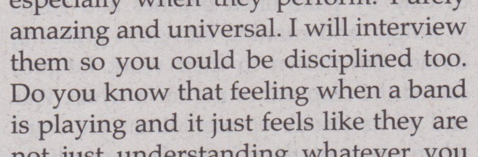
I have three bands now. There's lots of work, things are overdue all the time and my ears have started to ring. But I have written a song that is just a very dumb psychedelic menace Oi!-core, so funny I was wearing a second hand Fred Perry shirt. I practice songs at nights and I only drink coffee during rehearsals.

Now I'm chugging beers but it's a Sunday. And blasting Bad Brains. I should make a tape. You should make a scene. Or just stay up late enough so that your brain starts to process by itself. I feel like I'm losing my edge. I swear I haven't listened to Crass in months but day-by-day I just see less point in all of this. How we go and play along with this punch line-less comedy, measuring ourselves and putting price tags on everything we do. But everybody can do almost anything if they are not totally stupid. There is money that is going in circles and seriously it is just given around and there you go, join your circle or shut up. Bow your head to the bullshit. I think I just wanna be happy and that's all. Many times I envy people and more times I envy them for things I don't even want. To be honest what I want is just to feel safe and be able to say no. So first I should feel safe, then I should be asked and then I could say no.

These are all just random thoughts typed out from a damaged brain through several ten minutes of permanent midnights. Feelings. Nowadays I'm obsessed with record reviews. Ones that tell stories, situations, circumstances. There is music that captures a scene, a landscape, a mood and those couldn't be sweated down to be described as simple songs played by musicians with instruments. These noises that surround music couldn't be learnt into fabrication. It's on the dirt of the pants the bands are wearing, the glue that they are puking out while singing, the desperation they are carrying around even after leaving their rooms. We can hear and understand these, feel them. Not knowing them fully but just being sure that, yeah, I got it. Some things are just hard to transcribe. That's when you wanna punch something but don't know what and why, you just shake your hands in happy delusion. And you wanna do things, wanna escape from something to be in the light, to just spin around and cry while you are laughing. While real life shouldn't mean that much to us. We'd rather roll around in sauna-like vans and talk about silly YouTube videos and unknown records, or we get trapped in a stoned daze in a strange kitchen/backstage discussing telepathy and fate, or dumb hardcore singers and shell shocked rock bands. Listening to kraut rock and paranoid wave, Neue Deutsche Welle feel. Soviet sounds. Music that was composed on soulful computers bleeping the binary sadness of modern life. I think Rank/Xerox is the best band ever, they are violent and collapsing, while it feels all the time that they are keeping the control, and even though they are some of the nicest people I have met, there is something very outsider in them especially when they perform. Purely amazing and universal. I will interview them so you could be disciplined too. Do you know that feeling when a band is playing and it just feels like they are not just understanding whatever you are going through, but they also made a soundtrack for it? So it feels like you understand them and thus you and the band are just one and then it becomes a huge *us*. Now I feel lucky, now I feel that life sometimes is amazing. I have read one sentence in their van and I'm gonna leave you with that: *Everything* in the *world* is beautiful, but Man only recognizes beauty if he sees it either seldom or from afar. Listen, today we are *gods*!—Nabokov. Fuck fact-core!

vargyai.viktor@gmail.com/punkersblock.blogspot.com

ALISON GAYE



GUEST COLUMN

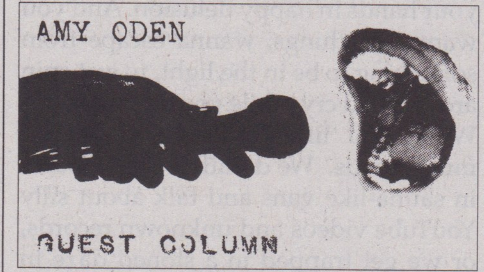
The only reason that there isn't more queer content running in *MRR* is because you aren't submitting it. Right now we're setting up the next Queer Issue of *MRR* and throughout soliciting content I've heard over and over again "*MRR* needs more queer stuff," "this is so important, why doesn't it happen more?" and "I've always wanted to put something in *MRR*" and I just think, what's stopping you? We always have to go over this for people, but, we are submission based, we don't have a writers or staff, *Maximum Rocknroll* doesn't solicit content like a magazine where we contact you and pay you and call you every few weeks to remind you about deadlines—all you gotta do is write something (preferably well-written and interesting, but that's all relative you know) and then email it or regular mail it to us. Especially if you're writing about the cool-as-fuck queer punk shit you're doing or you're awesome queer punk band! I can understand where the hesitation comes from, as queers we are constantly told by ourselves and others what we can and can't do, where we can and can't be ourselves, and who we can and can't be with. Fuck that y'all! I am a trans woman and for years, usually well-meaning queers and straight people alike, have told me to "be careful" how I present to the world or where I live or what shows I go to. They told me that I shouldn't wear a dress in the lower 9 because it's not safe or I may get bashed, but my fucking heroes didn't stop looking good, they wouldn't shut up, they couldn't stop sashaying their fucking hips and neither can I. This is pretty much where my punx identity and queer identity intersect: the world wants me to sit down, shut up and be good. They don't want to see a fag on the street, a woman enjoying herself or a punk speaking out. But fuck 'em, right? Internalizing that repression is like drinking poison and I won't fucking do it. Because as cliché as it is to say then the homophobes are gonna win, that is something that I'm just not comfortable with.

Same goes for this: I'm not gonna shut up about being a queer in punk or a punk in queer, and I will not allow myself to be compartmentalized down to one little scene of just people like me. I'm gonna be out at the fucking show raging with all my friends queer and straight, men and women and not! If I don't go to the show because there aren't going to be any queer kids there, then there is actually going to be one less trans kid in the pit. And if the band says something dumb about my family and me, I'm gonna say something back. And the same goes for queer scenes too, I don't take off my vest to go to a dance party or pride and if somebody says something about the punx, we're gonna talk about it.

I have been out and punk for a pretty long time now, I had to find my place in the scene because when I was younger I didn't know any gay punx, let alone queer or transpunx and I am happy to have had a least a small hand in changing that and making queers more visible. It hasn't always been easy and at times I have had to get down to some day-one basic shit with kids, but I have seen people that I didn't think would understand or accept things totally fucking rule, and I've seen kids who you'd think would get it, totally fuck up. But I'm really glad I have pushed people to figure shit out and been challenged to be better too, because for me that's what's so important about punk: it can change and be better and mean different things to different people, but still be a way out from a straight world that doesn't make any sense to you.

I know that it would be really awesome if we, as queers, didn't always have to work so hard at claiming space and being seen, and that straight and if non-queer punx would see a priority in making the environment and scene a safe, accessible and welcoming place for queer kids that want and need to be part of it. But the road goes both ways and we queers need to actively work to create space for ourselves in the punk scene and to not let ourselves be pushed out or isolated from it. Don't psyche yourself out about there not being representation of you or your scene in *MRR*, because *it's on you to change it*. Don't settle for the scene as it is because I guarantee you that your presence at a show, or your interview with HIRS or a scene report will change it, even just a little bit for some other kid that now feels a little more stoked to come out or buy that Big Boys record, or wear a dress to the show. If *MRR* still seems too straight for you come have a word with Francesca, Ari, Osa, Martin, me or any of the other shitworkers and columnists that are queer as hell. Or look at how many fucking dildos and pictures of Martin's ass there are in the house!

If you want to submit to the Queer Issue send content, *the deadline is Halloween*! If you wanna tell me I'm wrong, or right, or take me on a date, email me at punxishomos@gmail.com. If you wanna tell me to shut up, well you can just go to fucking hell. Love Alison Gaye.



AMY ODEN

GUEST COLUMN

Some Notes on Antiauthoritarianism

I came back to DC in December, after living overseas in Guam, a militarized US territory in the Pacific Ocean. For six months I was an Adjunct Professor at the university there, teaching Gender Studies 101, and working on a film about the sex industry on the island in my spare time. I lived amid thousands of U.S. troops, mostly Navy and Air Force, in the closest proximity I have ever had to the armed forces, which feels funny to say, as I've lived in Washington DC since I was a kid. It took me a while to acclimate to seeing camouflage vehicles driving by palm-lined beaches and strips of jungle, and running into guys grabbing dinner downtown in their work fatigues scared the crap out of me for a while. War and all its visual representations are scary when you stare them in the face, especially when they're vaguely reminiscent of Vietnam, and if you've seen *Full Metal Jacket* as many times as I have.

Needless to say, my stay in Guam greatly expanded my views on colonization, the military and migrant labor, among other things. There is a lot of variation in the ways that the indigenous Chamorro people view the United States' occupation of their island, and the regional flow of workers is perhaps even more complex than that. What I'd like to address here, however, are my feelings about the military, and how they were impacted by my experience on the island. Even as someone who identifies as politically radical, I think it's a classist and elitist mistake to hate on the armed forces, for a variety of reasons.

When I say, "armed forces" I'm talking specifically about people who "fall in line," literally. I don't mean higher-ups or decision-making fat cats; I'm talking about the infantry. These are people who live in stark contrast to any idea radicals or punks or DIY folks have about themselves as being "alternative" or "outside of the norm". The fundamental difference between what makes a "good soldier" and what makes an antiauthoritarian, conscientious dissenter often taints how these two groups view one another. Maybe I'm more of a socialist than an anarchist, but I can't help thinking about this division as a potential site for solidarity.

Let's start with enlistment. Folks who "join up" do so for a wide variety of reasons. Patriotism is not always on the forefront of their minds, despite what I, at least, may have assumed prior to last year. Most of the military folks I met on Guam had come from small towns, and had enlisted because of the recession in one way or another. Lots of them wanted to get out of Anytown, USA or had knocked up their high school sweethearts. The military actively and strategically recruits in low-income areas, but, obviously, economics aren't the only reason folks enlist. Many of them, misguidedly, in my opinion, really do think they're doing a good thing for their country—and by extension, their community.

I guess I should say that I am not, in any way, a patriot. I believe that some level of egomania drives patriotism in almost all its forms, and I don't deny that the US military is a shining example of this. It is America's metaphorical dick; our stranglehold on the rest of the world, representative of the fact that we think we really are the arbiters of global good taste, the moderators of conflict and the universal litmus tests against which all other nations should be measured. I don't think enlisted folks should be absolved of blame for the evils that the institution they're a part of commits, but how many of us thought about shit on that kind of a macro scale when we were eighteen? I know I didn't. What I'm trying to say is that it's a privilege to have access to "alternative" thought, or time to concern one's self with larger questions about humanity.

Consider also the culture of the military, and the fact that it gets its hooks in a good portion of enlisted folks when they're at the tender age of eighteen. The process of "breaking you down" and "building you back up" centers on stripping someone of their individuality and identity, so they can work as part of a team. I don't think there's enough space here to talk about what that does to people psychologically, and what I witnessed was probably the tip of the iceberg where this stuff is concerned. Suffice it to say that many of the enlisted folks I met often had very sad self-concepts, and some openly told me that they placed little to no value on their own lives. Couple this with a hyper-masculine social climate, and you can easily see how the most odious of the military people I met were the officers and the senior enlisted folks; people in their late 30s and older, who had hardened into the molds that were built around them as they ascended in rank.

I also don't mean to give the impression that everyone is an idealistic "young buck" when they enlist. Some folks know full well what they're getting into, and are amped on it. So, yes, some of the soldiers I met were jocks, jerks, or maniacs, acting like assholes in foreign parts of the world. Some of them, however, were thoughtful and interesting people, who had made a job choice I disagree with, but who genuinely wanted to learn about the place they were living in (don't forget that one of the military's advertising tactics centers around enabling folks to "see the world"—which has its own set of moral pros and cons). There's variation across all groups, of course, even if most of it has been beaten out of you. I was surprised to see how much going on base felt like visiting a college campus, although the sight of thousands of camouflaged Navy folks on their way to work at 6am induced some pretty visceral anxiety.

All of the enlisted folks I met, however, worked unbelievably hard and were relatively underpaid, at least compared to private sector civilian workers. An E-4 in the Navy, for instance, typically works one watch every four days, which equates to about a 34-hour shift, with one four-hour break and time for meals. That's on top of their full time workweek, mind you. They get paid roughly the same amount of money per year as an entry-level non-profit employee— although they do have housing allowances and little to no food expenditures. Also, a lot of folks I met got shipped off for training for months at a time, the conditions of which sounded dismal at best to me, to be honest. In the wake of neoliberalism, lots of the military's workload is now getting doled out to contractors, who make tons more cash than service people, and who often work more efficiently. So, private sector workers reap a good chunk of the profits from military activity. This is "late stage capitalism," after all, where everything is contracted and cost-effectiveness is paramount.

Additionally, I think we all know that the US isn't exactly known for its veteran services. Our government uses people and discards them. It provides little to no job transition services, along with G.I. Bills that often fall short of expectation. It is the biggest of big companies that lies to its employees about how glorious and easy their work will be, and what awaits them after their contracts are fulfilled. I'm not saying we should kiss the asses of ex-military people, but we should realize that many of them get victimized by the same institution they sought to serve.

Once I started talking to the Navy and Air Force guys I met on-island, I began to think of them a little differently. I'm a pretty firm believer in the power of socialization —most of us are socialized into our situations at every step in our lives, and military folks are no different. They're told joining up makes them admirable people, given a set of rules about how they view themselves and their relationships with those above and below them in rank, and encouraged to embrace their "natural" dominance. Some of them buy into this whole-heartedly, which, at its worst, can lead to atrocities like Abu Ghraib. In absolutely no way am I saying folks should get a free pass for behavior like this, but the troops can be seen as victims, too. I'm not naïve enough to think that radicals can infiltrate or change the culture within the military, especially as outsiders, but we can and should try to understand soldiers better. Antiauthoritarian folks, DIY kids and activists all police and defend our own communities in a lot of ways, and that's not that far of a cry from what enlisted military are trying to do, conceptually. We're all caught in the same system, whether we agree with it or not. Hate the machine, not the cogs.

ONE SHOCKING MOMENT
ADULTS ONLY
with MARIAM BASTANI

Hey everybody! What is happening? So I completely miscalculated and I do not have any stories about Finland just yet because I'm leaving in a few days, but I promise some sordid tales next column (which will most likely not be sordid, but just stories about me sitting around being a lazy ass in another country)!

So look up an inch. Yeah, that's my new column header. It is, as my last one, from a grindhouse movie I am fond of. Enough chit-chat, let's get down to business…

My band played L.A. last weekend with grind merchants, and shared drummers with my band, In Disgust at the new East L.A. ponx spot "East 7th" and it was some amazing shit. A great, collective run show space with a record, zine and t-shirt shop with screen-printing facilities on site! The show was fucking awesome and crazy—everyone went off. Unfortunately, like all show spaces, there has been some police interference, but these are level-headed folks that have had to deal with cops their whole lives. So, they are pressing on, being creative and keeping this space going. I hope they have a long life there! But they need support! Stay tuned!

When we rolled up a few people had already shown up, chilling on the couch, milling around. Greetings were exchanged, hugs, skin and so on. One of my buddies, a punk that has been active in the east L.A. scene for quite a while, told me that at the Needles show the night before, a kid got his head cracked open. It was the end of the show and some big dude punched a small drunk kid, sending him flat on his back onto the concrete floor. There was a loud smack and sure enough, blood. The kid was knocked out, bleeding on the floor. There was confusion and yelling, as expected when someone is injured badly, but eventually someone took the kid to the hospital. It's not a new story to anyone who has been going to punk shows, especially in a big city, but it's no less disappointing.

The friend who had relayed this story and I started discussing different scenarios and instances of violence we have seen, the ways our various show spaces have handled it and what can possibly be done. The conversation didn't last very long because more punks started piling in and he had to help finish setting up.

This is a conversation that could conceivably go on forever and has often ended with actual fights. I know we all come from different places and have different opinions about violence, but what needs to be recognized is that this is a scene issue and beyond that, a community issue. Most of the time people will have a crew, but when you are all sharing the same space, a guest in a space or alone, what do you do?

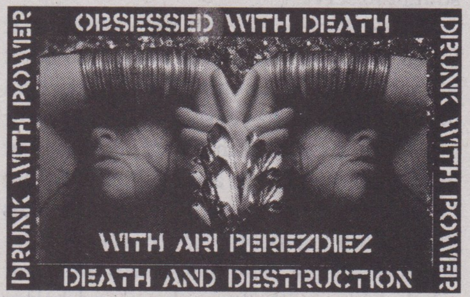
I know that the East L.A. punk scene has a similar situation that the south side of Chicago punk scene has, in that gangbangers will sometimes show up to shows. Now, I can hear every suburban punk asking, "Why would a gangbanger come to a punk show?" Well, for those of you punks adding to the gentrification process instead of becoming part of a community in places like, say, Oakland, CA, the Pilsen neighborhood in Chicago and so on, there is a possibility that there maybe gang activity in your neighborhood. If you moved there and you don't know that, you are an idiot (and no, not every one of the brown or black neighbors that you ignore when you throw on your Palestinian scarf, a symbol co-opted by fascists in Europe, and hop on your fixed gear bike is a gang member. Rest in Peace Trayvon Martin).

Also, people in gangs are often someone's friend, a neighborhood kid, a cousin or brother or sister, so they might be coming to check shit out that is happening in the neighborhood they live in or that their people are involved in. This has been the case in Chicago. Another fact that punks may not be privy to is that punk gangs do exist, and sometimes a show will be largely attended by members of punk gangs. It's complicated, but one thing is for sure, you can't really kick someone like that out or fuck them up without repercussions. That's real. Now, I am not glorifying, excusing or vilifying gang activity, because it is indeed a complicated issue, but it is one that is not far removed for some of us.

One thing is for sure, violence at shows is something that should be talked about, not just when you are anticipating violence. I know that there are squats and show spaces in the punk world that already have this problem day to day. That white power groups will appear at a show and shit has to be dealt with, but how do we have these conversations without laying out a long list of rules that start making people uncomfortable and making punks more fractured leading to even less dialog?

I suppose the easier option is not to give a fuck. To realize that spots burn out and fade away, that the reason punk has thrived this long is because we are like cockroaches. Well, that's one way of looking at shit…I know that when I was twelve I didn't give a shit about anything. I know that I had already been thrust into the system and criminalized by the time I was fifteen. This is often the story of other punk kids. I know that when you are nihilistic, it's easy not to care about show spaces or punk spots that other people have worked on that you, by default as a punk, will go to and often not have any desire to contribute to. I know that when you feel like you have nothing, nothing has value. I know that I didn't have much hope, but here I am—and here you are. Here is our chance to make something that lasts for people to build upon, and maybe even not take advantage of or take for granted. Even if they do, what is *your* intention? What do *you* want to leave behind? Creation or destruction? What are you trying to do when you knock out a kid half your size?

mariam@maximumrocknroll.com



Fresh (Vegan) Meat

It's like 2 a.m., my extreme caffeine sensitivity has made a 20oz soda feel like a five-hour Energy shot. I'm still not moved into this place, boxes are everywhere, all my records, tapes and books are at my parents' house. I just have my desk and dresser and their contents here. I'm hoping this is fucking good enough because the BART strike is preventing me from picking up the pieces. I'm getting pretty sick of having my material life in fragments up and down the West coast. The feeling can sometimes creeps into my everyday life and leave my mind fragmented as well. I'm relieved that after a year of tumultuous housing situations I finally have a place to call home, helping run a project that helped me shape who I was growing up and has been an institutional resource for all of us for so long!

It's also my real home, not the one we make when we reject our hometown, family and school friends. All those people are back in my life now, I can go out to my balcony and see the hill from where I came into the world out of my mother's womb. I will probably do that tomorrow at 11:45 p.m. and start my 28th year of life right where I started—kicking, screaming and covered in bodily excretions in San Francisco.

Hi. I'm the new coordinator. I found out the night before I started school that I was got the job and I showed up a little hung over to my first class to be honest. I spent the last three months saying goodbye to all my best dudes, seeing all my favorite Portland punk bands at least once, saving what little money I could, working my ass off at work and in school, getting at least a 3.5 GPA, and starting an amazing relationship in Portland. It was a rather bittersweet goodbye. The minute everything seems to be working out for me I have to let it all go.

But I love change; I need maelstrom in my life because if I don't I feel bored. Portland is the longest place I have ever continuously lived (seven years) and I would never give it up. Sure that place is blown out, the butt of all your punk jokes, is plagued with terrible weather and gentrified the fuck out. But it will forever be my second home. I miss Bay Area weather and it's kind of disorientating because I'm always expecting to be rained on and now I'm in a place where you can leave your house. I constantly question myself if it's still appropriate to listen to all my depressing post-punk and funeral doom. It's too nice to mope!

Real talk: I've been feeling really weird here. I miss a lot of my friends and the community I built around myself. Finding new routines and miscreant adventure in this city is a little hard, especially with all my friends living in Oakland and none of us having unlimited funds to see each other every day. You can easily self-isolate in places like this. I'm the type of person who can have fun in almost any situation, but it just seems a little weird to be almost totally incognito, after years and years of me not being able to walk a block without running into someone I know. It was something that was definitely starting to wear on me (in a good way). Now I have the opposite problem; I don't think I was asking for this. I have hope that it will all work itself out; as much as I mope I historically do keep that PMA. Months will go by with *MRR* and school ruling my life, I'll build new relationships here in the Bay Area, and when years go by I'll probably be where I was a couple of months ago in Portland, complacent and bored in this town I've lived in for too long and looking for the next adventure to call home.

Reality Check

As I write this, the Pelican Bay Hunger strike is happening, by the time you read this it will have been going on for two months, if it hasn't ended already ended, along with capitalism and the Prison Industrial Complex. Ha! 30,000 prisoners are hunger striking and stopping work to demand better conditions in the Secure Housing Unit, aka solitary confinement where people can be locked up in windowless rooms, with lights on 24/7 and no fresh air for up to 23 hours a day. Some have been there for 30+ years, longer than this magazine has been in print, longer than most of us have been alive. This is the second hunger strike since 2011. This one being called because after years of negotiations and push for reform, the same conditions still exist and prisoners are just getting the same policies reworded and scraps thrown at them like wool hats and calendars. According to the United Nations, the definition of torture is more than fifteen days in solitary confinement: this falls under it to a T. People get put in SHU for the tiniest shit, like saying hello to a known gang member or receiving political writings. The only hope they have of leaving SHU is to "debrief" or snitch on fellow inmates. Sometimes people have nothing to snitch about (they are asked specific questions digging for gang activity) so they stay in solitary for indefinite periods of time.

Studies show that the psychological effects of long-term solitary confinement are extremely damaging to the human psyche, especially when people have predisposed mental illness. People become unable to interact socially, and the smallest discomfit or problem is extremely amplified into fits of anger, anxiety, depression and violence. A lot of prisoners experience long-term depression and demonstrate an inability to readjust into society after being released from long stays in SHU. This leads to former prisoners becoming prisoners again. Thus costing us more money and not really being sustainable in the long run as a type of rehabilitation.

All this under the guise of "safety" and "reform," but in fact we are punishing people further and making it harder for them to have any successful rehabilitation process. Why? Because prisons became privatized in the 1980s; and when have you ever heard of a corporation that wants to downsize when the cash keeps flowing in? This is "justice" in a capitalist system and the underlying goal is money. People are forced to work for cents an hour, making about fifteen dollars a month to do jobs some of us get paid ten or eleven dollars an hour to do; there are virtually no sick days or time off of any kind, no union representation. This is slavery. This is legal.

So you can see why this hunger strike and work stoppage is such a big thing, the fact that this was organized in the first place, the fact that 30,000 inmates are taking part in this. The serious ramifications prisoners face for refusing to work and eat. The conditions are dire, and they need to end.

If you can get involved in any way, from attending events and noise demos, spreading awareness through social media and conversation, or even forgoing food as well in solidarity, that's one more person taking action against these conditions and one step close to dismantling the Prison Industrial Complex. Even when this goes to print and the strike is over, there is still work to be done; write a prisoner or donate books, taking part in groups that work toward prison reform/dismantling the prison industrial complex, restorative justice groups, etc.

You can find out more info by searching for the nearest Books to Prisoners or Anarchist Black Cross chapter in your area.

Reviews

On a heavier note, we got some really good submissions for review along the lines of all things metal. I'm putting them in my column because I can (and because the magazine doesn't review metal in the reviews section) and I totally recommend these bands.

Atriarch released their *Ritual of Passing* LP late last year (I'm pretty sure I attended the album release), but for some reason we are just now getting this second full length from Portland's masters of all things doom and gloom. Blackened doom-inspired death rock with equally haunting and heavy guitars and bass drive this band into a serious realm of despair, like I don't even think *Seventeen Seconds* can get me this sad. This gets you in a head-space to question everything you probably ever believed, the lyrics convey utter hopelessness and optimism at the same time. The lyrical themes make this a complicated record, while the music is intense, ethereal and churning, having elements of Swans and Celtic Frost. It's the perfect mix of genres for all you sad metalheads and crustlords who feel too weird listening to all this post-punk revival because it's not "heavy" enough for you…or whatever. I'll leave you with a quote from front man Lenny Smith, which I feel perfectly conveys Atriarchs message, "We are spiraling down the abyss. Blinded by products, superficial images, false ideals of happiness, computers, our online profiles, advertising, etc… This will continue until there is nothing left inside of any of us unless we reject these false gods and except each other for what we are…" (Profound Lore, info@profoundlorerecords.com, atriarch.bandcamp.com)

Another metal release from late 2012 (I blame time travel) that made it's way to our mailbox was the Bädr Vogu/Wilt split. Wilt takes the A-Side and sets the mood with a pretty catchy and fast intro (for a doom song), the song speeds up and everything just seems to come in succession sludge, then crust with some black metal-ish vocals, they have all their bases covered here. Wilt definitely does not lack the "pretty" (what I refer to atmospheric guitar breaks in songs usually accompanied by a less "heavy" instrument, in this case it's just guitar) but comes around to bring the heavy. Their blending of all amazing genres (black metal, crust, stoner metal, doom) is done really well and I'm really excited to hear future releases. It almost makes me sad I moved away from the Pacific Northwest.

I recently caught Bädr Vogu (or as my uncle calls them "Bad Ragu") at Burial Grounds in Salem, Oregon. My partners' band was supposed to play with them but a last minute cancellation found us still with a ride, so we went anyway. They were fucking amazing! This record really captures them, perfectly executed sludge metal from Oakland with just that hint of Oaktown crust steez that we've all come to know and love. Their second track (which is in my opinion, the strongest on their side), "Apparitions," starts off in that pretty Worm Ouroboros style accompanied by a violin, moves into a sludgey bluesy grove that you almost wanna slow twerk to (ha!), then goes back to the "pretty"! Heavy all around, get this record and try not to get your dreads in your beer while you are headbanging. (Abominate, www.abonminaterecordsbigcartel.com, Hermit www.hermitrecords.bigcartel.com, Bädr Vogu www.badrvogu.bandcamp.com, Wilt www.wilt.bandcamp.com)

Like I said, I'm hella stoked to be here at *MRR*, never in my dreams would I imagine this would be a possibility, but it's a reality! I am excited to dedicate myself to this project, to punk and to all you who pick up this rag every month. The punk community is extremely important to me, it's what I live and breathe every day, this only amplifies it, this only makes it so much more important to me. XO, Ari

ΛYΔIΛ
Who gives a shit?

The classic man's worst fear was inglorious death; the modern man's worst fear is just death.

—Nicholas Nassim Taleb

July has been a short and heavy month, with high levels of both happiness and stress. With endings and new beginnings, lethal anxiety and profound serenity. Coordinating *MRR* is by far the most amazing and rewarding job I've had, also the most stressful because I care about it more than any of my previous jobs, so when my parents announced they would be visiting me for a few days, I was glad for a short break. I needed some sun and sea and my brain needed to shift gears and slow down, even if only for three days.

We set off on Sunday morning, drove down the 101 and headed for the Big Basin Redwoods State Park. The roads were narrow and the higher up we climbed the cleaner and cooler the air became and the thicker the forest. I guess giant mosquito bites on my bum is nature's punishment for my peeing in her beautiful woods. Touché. After an hour of hairpins we arrived.

As we walked down the shortest path, these astounding, ginormous trees just loomed there above us, every inch of their height a reminder of how nature thrives when left alone. Every tiny shoot proof that nature knows how to take care of itself; it doesn't need us humans at all really. Standing there, in the almost silent forest, I was filled with awe at the longevity and endurance these trees had shown. Redwoods can burn completely on the inside, looking hollow and charred, but their resin-covered bark exterior survives and the tree continues to grow. Almost like a phoenix, it burns only to be reborn.

Looking at the tree-rings of one of these is like looking at a time map: dendrochronology. In 1215 the Magna Carta is signed. In 1440 the first printing press is invented. In 1519 Magellan sets out on his voyage around the world. In 1564 Galileo and Shakespeare are born. Some of these trees have been around for 3,000 years, and throughout every stage of human history, nature has been ten steps ahead. How miniscule our discoveries and conquests feel in comparison; how ephemeral our life; how destructive our nature. As we continued down the road I felt rather flattened, but simultaneously comforted by the thought that we will all one day be one with the trees, and then we won't be able to do any more harm.

We walked around the small Western-looking village in Quail Hollow Ranch. It had been thirty years since my parents were last there, and yet the steam-train they remembered was still running. We walked down the path and marveled at the Fairy Rings that the trees formed. Between three and seven or so trees can grown together, forming a circle, their roots beneath intertwining, creating a strong network of underground support. How smart, I thought. Then realized there was nothing smart or unnecessary or selfish or kind or ugly about nature: it just is. It evolves and adapts so that it can continue to be. Nature has no morals and always gets it right. Yet we seem to talk so much of values and mores and yet still fuck everything up…

The sun was shining and the smell in the air was earthy and wholesome. So why was I feeling so sad? Was it the full-circle I had just done, finally seeing this beautiful place my parents had spoken of for 27 years? Was it perhaps that I had not seen either of them for a year and knew they would be leaving again soon? Or was it that overwhelming realization that from here on starts the countdown? That every day counts, and you're counting every day. That heavy burden of fear we all carry: the fear of death. The fear of this one fact we all know yet won't accept.

As we walked away from the hoards of screaming children and ice-cone sucking parents, I realized a lone country singer was in fact performing the music that had been playing from the megaphones. He sat alone on a big stage, at the far end of a meadow, rows of empty seats beneath him, his cowboy hat covering his face, which looked a bit like Willie Nelson. What a shame I thought, no one is watching him play, everyone is too busy buying over-priced souvenirs or stuffing their face with diet Coke and hot dogs. You poor fools…

I went to the bathroom before leaving; it was a while until Monterey and I'd already had too much coffee. As I peed, there was a sudden shift and everything went rather quiet. I could hear the words of the country singer loud and clear. "I know this is the same road I took the day I left home, but it sure looks different now. And I guess I look different too, 'cause time changes everything. I'm a hundred thousand miles away from home." I wept right there and then in the bathroom stall, too scared to face my folks and tell them I go to bed every night drenched in fear... What a weak-hearted coward…

Monterey is a small, graphic ocean-side town. My parents were amazed at how much they couldn't remember and how much they felt it had changed. Either way I can see why my parents loved living there back in the '80s. The house we used to live in is still there, the only thing completely unchanged. Three blocks from the university campus where my dad studied so hard at, five blocks from the ocean where my mum sat pregnant with my sister and me.

We stayed at a rather magnificent hotel inside the Naval Post-Graduate School campus. The building had been burned and severely damaged twice yet the inside was still stunning. Neo-Moorish architecture with earthly colours, lush plants, adorned balconies, tiled steps and exquisitely detailed ceilings. Outside my bedroom window I could see the remaining sunlight flood through the tall windows of a poolside pergola with 18th century garden furniture. Wild geese walked around pecking at the grass. I felt like I was in a Jane Austen book, only with cable TV and a mini fridge. Of course it was a non-smoking room and there was no free liquor in the fridge, but the plush bed and walk-in closet made up for that. Hotels always make me want to slip into decadence. Maybe next time…

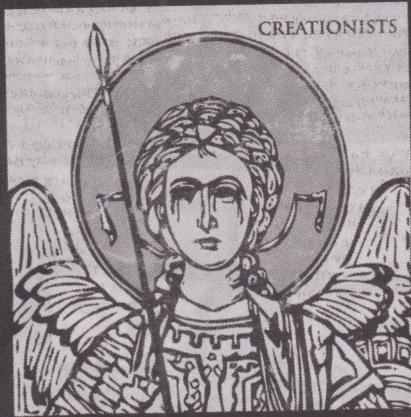
We walked to the Wharf and watched the seals play in the green waters. The old theatre was still there, much to my mother's pleasure, and we even got a little tour from the owner Antonio. He's 92 but doesn't look a day over 70. He told us how he built the whole building himself and still makes all his own sets for the plays. Gilbert and Sullivan, Noël Coward, *Alice in Wonderland, The Wizard of Oz*; he even tried a couple Beckett plays but, understandably, those didn't go down as well with the families and tourists who flock there every year.

The sand on Monterey beach shimmered like miniature diamonds and the colour of the ocean was a deep blue grey. We sat there with our feet in the sand, watching dolphins jump through the waves, the sun warm enough to keep our coats off. It was, all at once, a moment of intense happiness and devastating sadness. As gazed at the ocean that seemed to expand into infinity, I couldn't stop thinking about that final scene from that movie *On the Beach* and I realized this weight will never lift. It's the price of being alive. So I collected some shells and pebbles and handful of golden sand and stored them in a plastic water bottle to remind me of that moment. Who knows, it might be another 27 years until I'm back there again, where it all started for me.

Endnotes: We have a new coordinator in da house! Ari arrived in early July, just in time for her 4th of July birthday fireworks, and she is my new co-pilot in the cockpit! After three-and-a-half years of dedicated service, Mariam is stepping down from coord position and that's no insignificant amount of time, given that the magazine runs twelve hours a day, seven days a week, 365 days a year. I salute you and thank you!

A few months ago I got a letter with $4 inside, from a girl who requested a copy of my zine. I have printed some, but in the recent move from one room to another, I have gone and lost your address! If you are reading this, *please email it to me* and I *promise* I will send you your (very belated) copy of *Nowhere* #2. I sincerely apologize for this delay and appreciate your patience!

lydia@maximumrocknroll.com



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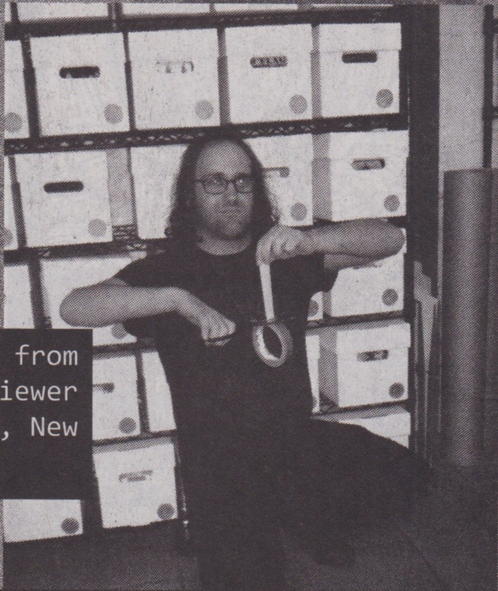
SEPTEMBER 2013'S SHITWORKER OF THE MONTH

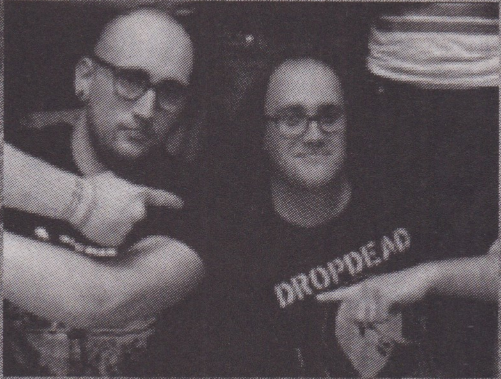
DAN GOETZ

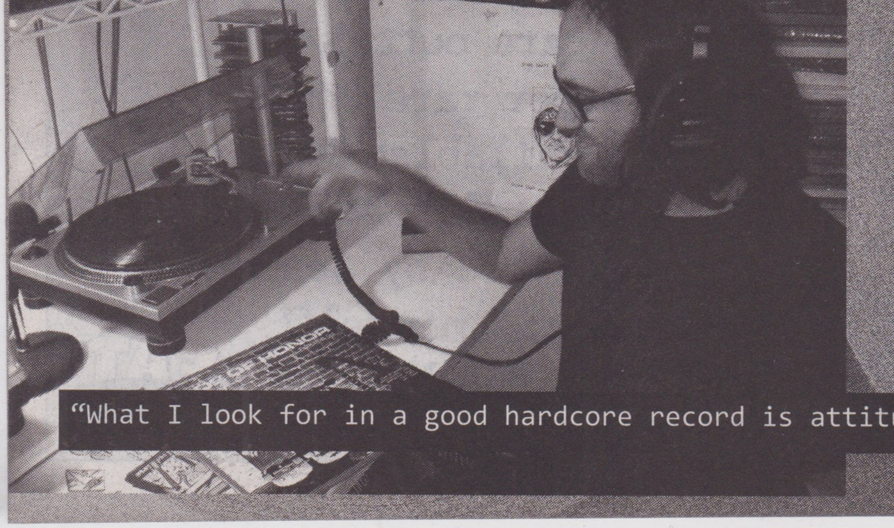


Props to Dan Goetz, our shitworker of the month! Dan hails from Seattle by way of DC, Baltimore, and Olympia. Regular reviewer of all things hardcore and crucial, dedicated MRR radio DJ, New Issue Day trooper and green taping wizard!

In the past Dan has helped us out with reviewing demos and zines, was a longtime organizer of What's the Scoop? and has helped us tremendously with booking our MRR Presents punk shows! Dan's been known to take on heavy review loads during the months when we get a lot of submissions, he's also the one to count on when we need last minute reviews done right before we go to print!

When not dedicating his time here at MRR or holding it down at our local Co-op, he occasionally books shows at Thrillhouse records, engages in vegan cooking nerdery, explores the Bay Area on his bike and goes on scooter trips with his awesome girlfriend and her Yamaha Majesty.





If you ever cross paths with him in the pit, slow mosh into a high five with this dude, because he rules!

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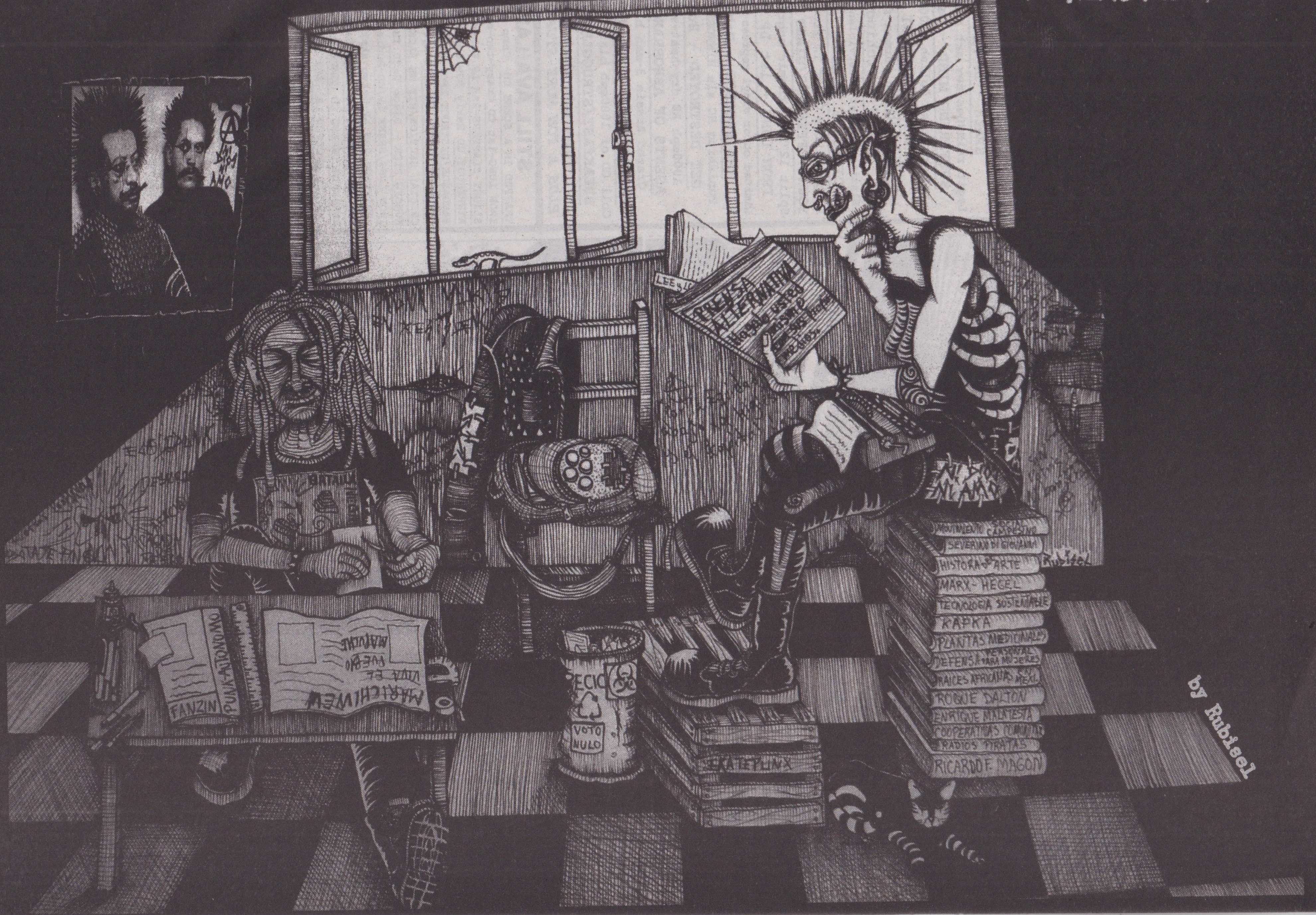
"What I look for in a good hardcore record is attitude, hooks and energy"

PRENSA LIBRE: CREA Y DIFUNDE CON TUS PROPIOS MEDIOS.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IRON LUNG/SHANK LP/CD-Audio Brutality
BREAKFAST 2nd LP:Tokyo skate-thrash
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CRUCIAL SECTION-LP: 80s RIPCORD-thrash
SHANK-LP/CD: 1000mph power violence
MACHINEGUN ROMANTICS-CD: TX fastcore
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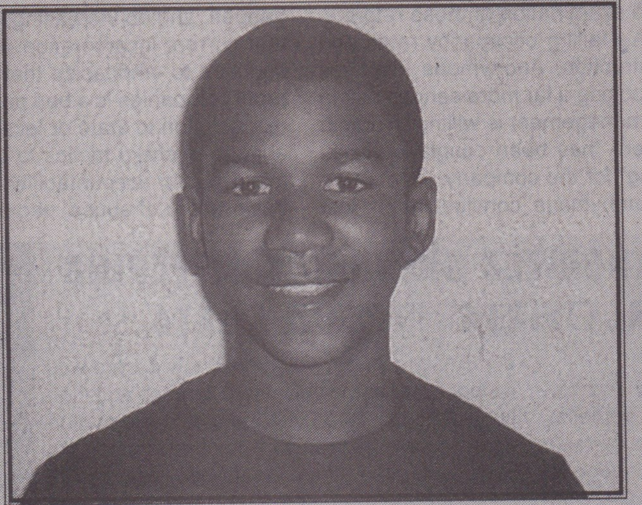
NEWS

Maximum Rocknroll News compiled by Donny

TRAYVON MARTIN AND THE MYTH OF THE BROKEN SYSTEM

by Oscar Gutierrez



Today was the bitter arrival of the Trayvon Martin Case. Trayvon Martin, a 17-year-old black boy from Stanford, Florida was walking down the residential area where George Zimmerman lived. Zimmerman, while in his car, suspected of Martin while he noticed him, hoodie and "up to no good". Through these assumptions, Zimmerman proceeded to call the pigs and report Martin, as a "responsible member of his neighborhood watch". After his talk with the pigs, who specifically told him *not* to interfere and that someone would be at the scene, Zimmerman proceeded to get out of his car, which resulted in a confrontation ending with the death of Trayvon Martin.

The murder was justified through a bleeding nose and two lacerations to the back of Zimmerman's head that night. Martin, who had no weapon and was in no way a threat to the neighborhood, is simply another example of the criminalization of black youth. The length of this trial seemed to be one of the most blatant examples of white supremacy in society today. Martin instantly became a demonstration of the realities of a society still living under white supremacy. Arizona tall cans and bags of Skittles (products that Martin was carrying at the time, which to Zimmerman, seemed to be a threat) became iconic of the ridiculousness that surrounded the trial. As Syretta McFadden, a freelance writer from Brooklyn mentioned, "Only in America can a dead black boy go on trial for his own murder". The truth is that this is one of the most important trials to go down in hxstory. Today was a demonstration of whom the system works for. We need to understand that the system is not broken in any way; in fact it is working perfectly. Reminder: the system was never meant to serve people of color, especially low income, and definitely not queer and trans* folk, and let us not even talk about undocumented folks because we can all see the state of how fucked up that is! Today Zimmerman is found not guilty. Therefore, confirming that the murder of black and brown bodies is something the country is not sorry for. While Zimmerman walks free, Marissa Alexander, a black womyn from Florida, is found guilty of simply shooting warning shots while being attacked by her abusive husband and gets 20 years in prison.

A demonstration of laws such as "stand your ground" in Florida are only meant for certain people. Now, folks have been claiming, "well Zimmerman is half Peruvian and half white." We cannot identify Zimmerman any less of a threat because he brought out the Peruvian shield. Zimmerman acted on his privilege the night he criminalized and justified the death of another black boy struck by the hands of violence. Zimmerman, a light-skinned male and Alexander, a dark-skinned womyn, have distinctive cases where the same rules applied, yet the (in)justice system took no responsibility. The system is doing its job, to keep the criminalization and justify the deaths of black and brown bodies. If we are not seeing this as an issue of race, we are ultimately denying the hxstories of people of color in this country. The hxstories of trauma are intact with the shackles of colonization and slavery.

Next, I would like you think about what it would have meant to send Zimmerman to prison, would that have been the solution? In no way am I justifying Zimmerman's actions, but can we be anti-system and at the same time fuel the Prison Industrial Complex? These are not necessarily the questions I have answers to, however, I really want you all to think about this. Think about what this means in terms of justice and in terms of healing for our communities. All of this should not have happened. Zimmerman is a representation of what the system works for. And I end with a great quote by Assata Shakur while writing this tonight with a heavy heart, and my thoughts are with all black and brown victims and families that have to go through this bullshit. "People get used to anything. The less you think about your oppression, the more your tolerance for it grows. After a while, people just think oppression is the normal state of things. But to become free, you have to be acutely aware of being a slave."

There is so much more I can say about this, but for now, I leave you with these thoughts. No Justice, No Peace, Fuck the Police. Actually, fuck the whole fucking system.

ANONYMOUS EXPOSES BIGGEST PRIVATE PRISON COMPANY AS A BAD FINANCIAL INVESTMENT

by Carl Takei, ACLU National Prison Project

The oldest and largest for-profit prison company is not what it would have you believe, at least according to Anonymous. A faction of the hacktivist group released a report on July 9 concluding that the publicly traded prison operator Corrections Corporation of America is not an efficient, profitable, free-market solution—but a bad investment for shareholders.

Companies like CCA currently profit from America's addiction to incarceration—converting a bloody trail of prison riots, deaths and general human misery into black balance sheets. The conventional financial wisdom is that CCA will be reliably profitable in the future because of its strong history of growth over the past 30 years. But this growth has been fueled by an historical anomaly. Between 1970 and 2005, the US prison population grew by 700 percent, far outpacing both population growth and crime. As a result, the US now has 5 percent of the world's population but 25 percent of the world's prisoners.

CCA did not exist before this massive expansion of incarceration—and the company depends on it to survive. But Anonymous' report shows us that as America weans itself from that addiction, CCA's ledgers will quickly turn red.

This is not Anonymous' first foray into corporate issues. Since 2011, it has published four reports digging into the financials and governance of publicly traded Chinese companies. Each report has seriously rattled the target company; in one case, the *Financial Times* reported that the company responded by suspending trading of its shares on the Hong Kong stock exchange. The July 9 report on CCA marks the first time, however, that Anonymous has trained its sights on a US company. They have certainly found a deserving target.

Anonymous points outs that state governments are increasingly enacting policy reforms designed to reduce their reliance on incarceration—including top CCA "customers" like California and Colorado. Based on a state-by-state examination of these reforms, combined with a close look at CCA's falling occupancy rates and decreased spending on new construction, Anonymous identifies ongoing criminal justice reforms as posing a far more serious risk to CCA's business model than CCA's management is willing to admit. It concludes that CCA's management "has been caught up in its own hype" and that "winter is coming" for the company.

Recent events lend support to Anonymous' conclusions. In just the last few months, four state governments have announced the cancellation of five prison contracts with CCA: Idaho, Kentucky, Texas and Mississippi. While the Idaho and Mississippi cancellations seem to have arisen from dissatisfaction with CCA's performance (the Mississippi prison was rocked by two riots in just 12 months, and CCA employees at the Idaho prison recently falsified nearly 4,800 hours of staffing records), the Texas and Kentucky cancellations were driven by falling state prison populations that rendered the CCA contracts unnecessary.

Of course, continuing this momentum requires the political will to further reduce the flow of people into prisons. The American Civil Liberties Union is working on a number of fronts to make this happen, and an increasing number of state legislators are realizing that current incarceration rates are unsustainable. The ACLU will continue to emphasize that handing control of prisons over to for-profit companies is a bad public investment—one that fails to offer a real solution to state or local fiscal problems, lets those companies engage in sharp tactics to garner more government contracts and avoid public accountability, and has resulted in a truly horrifying track record of abuse, neglect and misconduct.

FEDERAL JUDGE AUTHORIZES CHEVRON'S SWEEPING SUBPOENA OF ACTIVISTS' INTERNET DATA

by Nicole Flatow, for Think Progress

It's not just the National Security Agency that's collecting massive amounts of personal data with judicial approval. In a ruling publicized by EarthRights International, a federal judge in New York approved a subpoena by Chevron to obtain any documents Microsoft has related to the identity of 30 anonymous individuals allegedly of interest in the litigation, including every IP address over a period of nine years.

The case involves an $18.2 billion judgment *against* Chevron in an Ecuador court, for massive environmental contamination from oil drilling. The Ecuadorian court found that Chevron had dumped toxic waste into Amazon waterways used by indigenous groups for drinking water and caused massive harm to the rainforest. Chevron responded by filing a lawsuit in US court alleging that the plaintiffs engaged in a conspiracy to defraud the company.

As part of this lawsuit, Chevron has subpoenaed Google, Microsoft and Yahoo to request all information related to the email addresses of more than 100 advocates, journalists, lawyers and others. These individuals are not parties to the suit, but Chevron alleges that they are involved directly or indirectly in the litigation, and may have been outspoken critics of Chevron's conduct. US District Judge Lewis A. Kaplan explains the scope of what Chevron was seeking from Microsoft:

"To summarize, if Microsoft still has and were to produce the requested information, Chevron would learn the IP address associated with every login for every account over a nine-year period. Chevron could identify the countries, states or even cities where the users logged into accounts and perhaps, in some instances, could determine the actual building addresses.

"Chevron would not learn who logged into the accounts. That is to say that Chevron would know who created (or purported to create) the email accounts but would not know if there was a single user or multiple users for each account. Nevertheless, the subpoenaed information might allow Chevron to infer the movements of the users over the relevant period (at a high level of generality) and might permit Chevron to make inferences about some of the users' professional and personal relationships."

In late June, the court granted the first of these subpoenas in full, holding that the anonymous individuals were not entitled to First Amendment protection because they may not be US citizens. Human rights lawyer Marissa Vahlsing explains:

"The account-holders in this case were proceeding anonymously, which the First Amendment permits. Because of this, Judge Kaplan was provided with no information about the account holders' residency or places of birth. It is somewhat amazing then, that Judge Kaplan *assumed* that the account holders were *not* US citizens. As far as I know, a judge has never before made this assumption when presented with a First Amendment claim. We have to ask then: On what basis *did* Judge Kaplan reach out and make this assumption?"

Given similar suggestions that NSA data collection is limited at least in some ways to non-US citizens, this decision—much more public and available than the secret but reportedly expansive rulings of the Foreign Intelligence Surveillance Court—should give serious pause to those who think that limiting data collection to non-US citizens protects the rest of us. It is worth noting that this case involves only the First Amendment, and not the Fourth, because parties in civil suits have a whole lot of leeway to access data via administrative subpoenas, which are typically not considered "searches" (and/or seizures) under the Fourth Amendment. Nonetheless, their speech, associations and political activities remain protected under the First.

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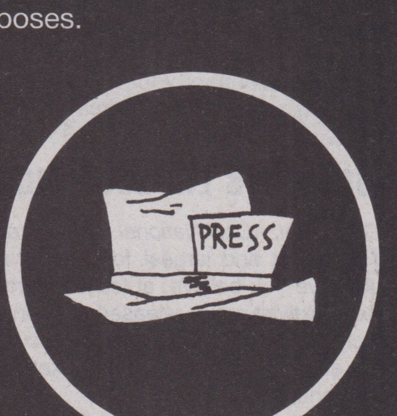

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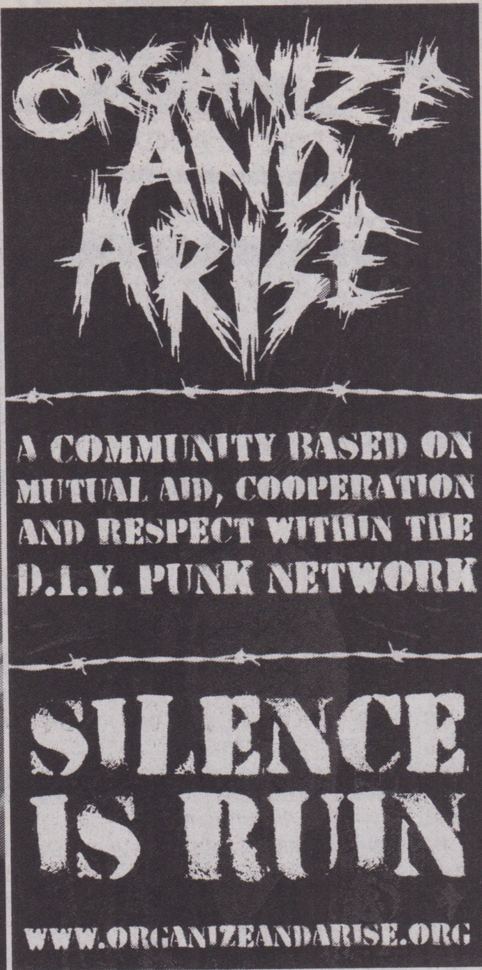

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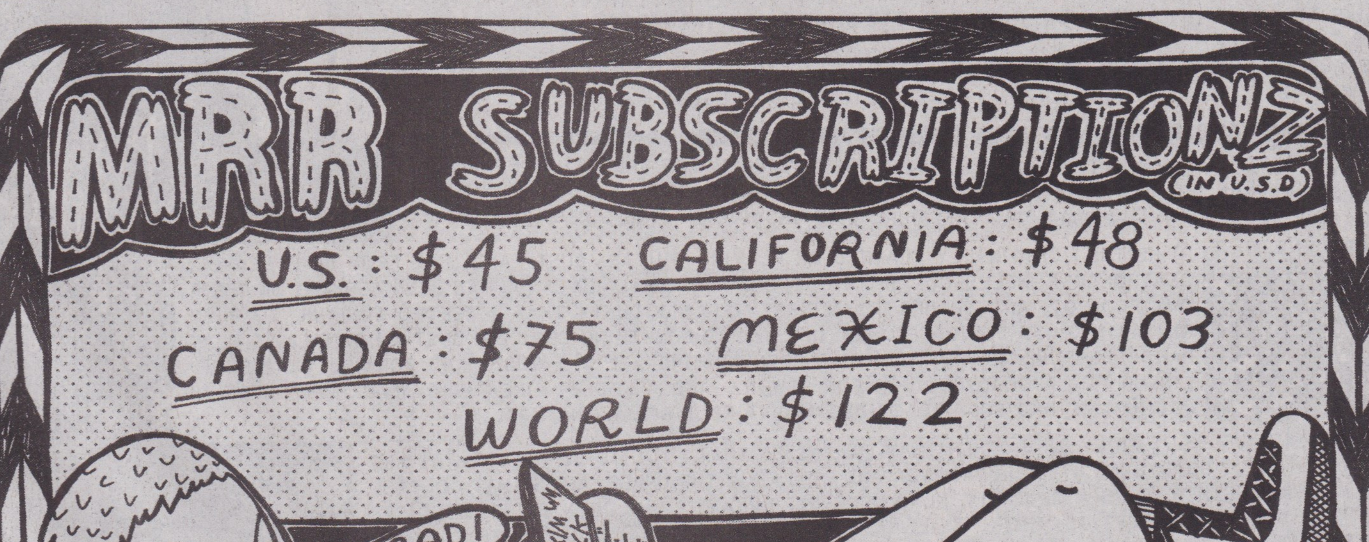

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NEW BLOOD

BY KAT SMITH

1) DATE/LOCATION FORMED
2) REASON FOR FORMING
3) LYRICS?
4) DESCRIPTION OF SOUND
5) FUTURE OF THIS BAND?

1) VAL VERDE, CA. FALL/WINTER 2012.
2) WE'RE STILL ROMANTIC ABOUT THE RADICAL POTENTIAL OF PUNK.
3) DESIRE, LONGING FOR NEW FORMS, BALKING AT THE ONES THEY'VE MADE AVAILABLE.
4) FENDER, PRO CO, MUSIC MAN, SUNN, PEARL, SABIAN, ZILDJIAN, DREAD.
5) A SPLIT TAPE WITH DRY INSIDES WILL BE OUT SOON ON BUILDING AND WE'RE IN THE PROCESS OF WRITING FOR AN LP. CONTACT: WWW.BLDG006.INFO, WWW.SOUNDCLOUD.COM/BUILDING, CONTEMPT6@GMAIL.COM, BUILDING.ALEX@GMAIL.COM

BEHAVIOR

1) FALL/WINTER 2012. PHILADELPHIA, PA.
2) CAROL AND I HAD BEEN TALKING ABOUT DOING SOMETHING DIFFERENT TO THE BANDS WE WERE ALREADY IN AT THE TIME AND ASKED CARLY AND JON BECAUSE THEY'RE BOTH INTO THE SAME STUFF.
3) MOSTLY JUST ANXIETY/ANTISOCIAL STUFF, HORROR MOVIES AND RESENTMENT FOR ALL THE DAY-TO-DAY PEOPLE AND THINGS THAT WEAR ON ME.
4) POWERSLOP? WE ALL WRITE STUFF AND IT SOUNDS LIKE A MIX OF EARLY LA PUNK AND SOME OF THE MORE BASIC USHC FROM THE EARLY '80S. BEACH PUNK AND PROTO HARDCORE I GUESS.
5) WE ARE DOING A SHORT MIDWESTERN TOUR IN AUGUST AND WILL HAVE A 7" OUT IN THE FALL. BESIDES THAT, HOPEFULLY WRITING AND RECORDING MORE AND GOING AROUND THE EAST COAST A BIT MORE. FOR DEMOS, SHIRTS OR OTHER STUFF WE CAN BE CONTACTED AT TOMMYHPIZZA@GMAIL.COM

PARANOIAS

1) APRIL 2013 IN SAN BERNARDINO, CA.
2) I HAD SOME RIFFS AND SOME STUFF I WANTED TO GET OFF MY BACK SO CHAZ AND I JAMMED SOME SONGS OUT. ALSO, WE HAD JUST STOPPED ANOTHER BAND WE WERE IN SO WE WERE BORED.
3) FOR THE MOST PART, POLITICALLY CHARGED LYRICS THAT TALK ABOUT ISSUES THAT AFFECT LATINO/IMMIGRANT COMMUNITIES IN THE UNITED STATES.
4) PUNK WITH SPANISH VOCALS. I'VE HEARD SOME PEOPLE COMPARE IT TO BANDS FROM SPAIN LIKE GLAM AND INVASION BUT I DON'T THINK THAT'S THE CASE BECAUSE THOSE BANDS ARE WAY TOO GOOD. WE LIKE TO LISTEN TO BANDS LIKE CONFLICT, DEATH SIDE AND TRAGETELO. I THINK THAT INFLUENCES THE SOUND.
5) WE ARE PLAYING SHOWS RIGHT NOW AND WILL HAVE AN EP OR 12" COMING TOWARD THE END OF THIS YEAR OR EARLY NEXT YEAR. HIT US UP. PESADILLA.DISTOPIKA@GMAIL.COM

PESADILLA DISTØPIKA

1) KEITH - VOX, DUSTY - GUITAR, KYLE - BASS, MIKE - DRUMS. THE BAND STARTED IN TWO STAGES, MIKE AND DUSTY STARTED PLAYING TOGETHER IN THE SUMMER OF 2012, JOINING UP WITH KEITH AND KYLE IN THE FALL, PLAYING OUR FIRST SHOWS WITH THIS LINEUP IN JANUARY IN PORTLAND, OR.

2) KEITH: I ORIGINALLY PLANNED ON PLAYING GUITAR. DUSTY AND MIKE FROM BOMB HEAVEN, DEATHCHARGE, HELLSHOCK AND VARIOUS OTHER PORTLAND BANDS HAD BEEN WORKING ON THEIR OWN PROJECT, AND THANKS TO DESIREE TELLING DUSTY THAT I NEEDED SOMEONE TO PLAY GUITAR WHO WAS DEDICATED, WE FINALLY HAD SOMETHING SERIOUS. DUSTY: I WANTED TO PLAY HARDCORE PUNK AGAIN. KEITH HAD BEEN WRITING ALL THE MUSIC AND WORKING ON A SOLID LINEUP FOR APOCALYPSE NOW FOR A WHILE AND ASKED IF MIKE AND I WERE INTERESTED IN JOINING. WE HAD SOME PRACTICES AND IT FELT REALLY NATURAL.

3) KEITH: I HAVE A LOT ON MY MIND OTHER THAN DAILY LIFE THAT IS QUITE DEPRESSING. WE ARE ALL CONSTANTLY BOMBARDED WITH PROPAGANDA AND LIES FROM THE UPPER CLASS THAT CONTROL OUR WORLD, WHETHER IT BE A CRUCIFIX, KLAN MEMBERS, INNOCENT CHILDREN DYING, SOLDIERS LOST FOR MONEY AND PRESTIGE, THERE IS ALWAYS SOMETHING THAT ISN'T RIGHT IN THIS WORLD. THE ONLY THING THAT SETS ME FREE IS MY ATTEMPT AT LIFE AND DOING IT THE BEST I CAN. AT THE END OF THE DAY HUMANS HAVE BEEN SAYING "THE END IS NEAR" SINCE THE BEGINNING OF TIME AND THE TRUTH IS THAT OUR APOCALYPSE IS NOW AND ALWAYS HAS BEEN. HUMANS ARE AT THE END OF EXISTENCE. DUSTY: I GENERALLY WRITE LYRICS ABOUT THE THINGS I FIND TERRIFYING AND DISGUSTING ABOUT THE WORLD, WAR, FEAR, DEATH, MINDLESS MASSES OF UNFEELING HUMANITY. SOMETIMES I SEE INJUSTICES SO SICKENING I WANT TO SCREAM AND IT FINALLY COMES OUT IN A STREAM OF CONSCIOUSNESS THAT CAN BE USED IN A SONG.

4) WE'VE GOTTEN A LOT OF MIXED OPINIONS FROM FRIENDS AND OTHERS ABOUT OUR SOUND. OUR INFLUENCES INCLUDE PUKE, DISARM, ANTI-CIMEX AND A WIDE MIX OF A SWEDISH, FINNISH, JAPANESE HARDCORE, AND UK PUNK. I FEEL WE BLEND ALL OF OUR STYLES TOGETHER WELL. IT'S GREAT TO HEAR WHAT HAPPENS WHEN WE WRITE SONGS COLLECTIVELY, SOMEWHAT OF A MELODIC HARDCORE MID '80S CROSSOVER PUNK.

5) WE JUST FINISHED RECORDING A SINGLE, WE'LL SEE WHAT HAPPENS WITH THE TRACKS. SHOULD BE COMING OUT ON DOOMSDAY RECORDS. WE'LL BE PLAYING DISTORT VANCOUVER THIS FALL AND WRITING NEW SONGS. HOPEFULLY AFTER WE GET A RELEASE OUT WE CAN TRY TO PLAY SOME SHOWS OUTSIDE OF PORTLAND! APOCALYPSENOWPDX@GMAIL.COM

Apocalypse Now

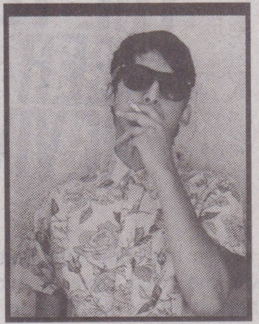
APOCALYPSE NOW

MRR asks you!

WHAT'S THE SCOOP?

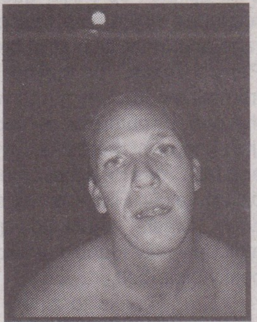
This month's question was "What first drew you to punk?" Asked at Stoic Violence, Permanent Ruin and others at Hidden Temple in Oakland, CA. By Rachel and Ethan.

Branden, LA, CA
I found punk when I was eleven or twelve, before that I would just listen to classic rock. Bands like the Sex Pistols and Black Flag just seemed so much more intense and rebellious, it appealed to me as someone who felt like they didn't fit in.

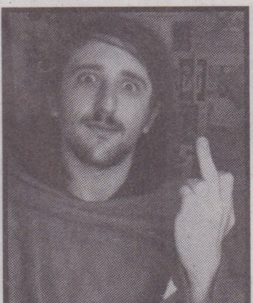


Sam, Newark, CA
The firts thing that drew me to punk was seeing the scene as reckless and aggressive but unified. After going to a few shows I felt like this is where I belong. Shortly after I was playing shows with bands I admired, put out some records and still continue to book shows.

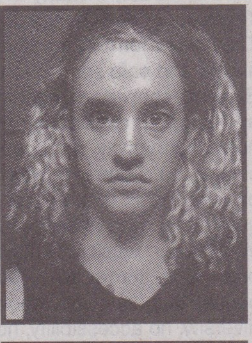
Josh, Olympia, WA
I was at the mall and saw this new Slayer record, *Undisputed Attitude*, which is the cover album of them doing punk songs. I thought it was sick because all the songs were fast and were about things other than D&D. I ended up buying albums of all the bands they covered.



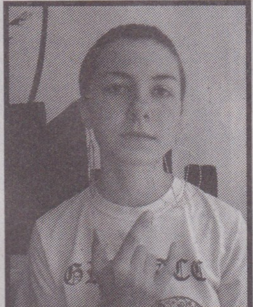
Ian, Singapore
I was having dinner with my grandma and my mom in Moscow, Idaho and I told them I had to buy something from the WinCon across the street. So I went to Sam Goody and I bought a *Punk-o-rama* CD intead of a Korn CD and then I got into punk rock.



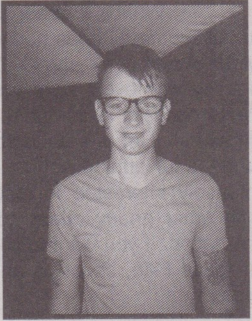
Max, Oakland, CA
My baby-sitter telling me that the music he was playing in his car was NOFX...
or maybe Pennywise?



Griffin, In a Chinook
I think my dad gave me a Sex Pistols tape when I was eight and then Green Day's *Dookie* came out right after that.

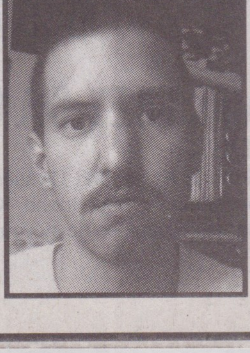


Brynn, Olympia, WA
I saw a dad rock band called Fits of Depression play outside of Capitol guitars. They made me want to seek out more punk.



Sean, Boise, ID
When I was thirteen in 2006 someone on last.fm said "You listen to a lot of Sonic Youth, you should listen to Black Flag". So I did and thought it was way cooler when I was thirteen.

Krystyna, Pittsburgh, PA
When I was a child I wanted a fur coat. My dad finally told me how fur coats were made. That winter we were walking downtown past furs in Macy's window displays and a girl with short yellow hair and a punk vest handed me an anti-fur flyer. I knew right then I wasn't alone.



Nick, SF, CA
Skateboarding drew me into punk. I heard about a lot of the bands that initially got me into punk through videos, *Thrasher*, *Transworld* and people who I skated with. I think at the time I was stoked on there being people who played music regularly, rather than being stoked on the general nature of the music.

TEXAS FILTH:

THE TEXAS QUEER PUNK REVIVAL

BY ALLYSSA LOWE AND ARIELLE SONNENSCHEIN

Here in the Lone Star State (of Depression) with the "God Save America" billboards and tattered rebel flags seen on nearly every beat up pick up truck, queers are constantly reminded they are not welcome. Maybe it's the rage and frustration from being raised in "Rick Perry's Texas," or maybe it's the chemicals from all the fracking in the water that's caused the current outbreak of Texas queer punk. In the shadow of the Dicks, Mydolls, the Big Boys and MDC this new movement of what is being called Texas Filth—for its shear raunchiness and brash "fuck-you-queer-rage-forever" attitude—has found its voice, even with that pesky bible-belt.

Thanks to zines, social media and word-of-mouth, many once-disconnected Texas queer punk bands have found one other. They have formed an alliance thick with DIY shows and safe spaces to solidify their scene. Booking shows amongst the punks is never an issue, but considering the mass amount of homo-normativity surrounding Texas LGTBQ culture, safe queer spaces are hard to come by. The music is often not taken seriously by queer club owners/promoters and is excluded from queer music events fixated on electro-pop, '80s throwback, '90s trance revival, house, dub, gag me, shoot me, *bullshit.* No diversity, no accessibility, no fun.

What's a queer punk to do? Throw an awesome all ages house show, of course. Most queer punk shows pop up in eclectic houses with even more eclectic lineups, and these occasional all-queer shows are rowdy as all hell. Not one band sounds or looks the same; a full punk spectrum. Texas Filth is also intensely interested in fostering connections with other gnarly queer communities across the nation. If you want to contact the fine folks at Texas Filth, shoot us an email texasfilth@gmail.com

HERE IS A CURRENT LIST OF SOME OF THE FINEST TEXAS FILTH:

MACAULEY CULKIN

(DALLAS)

Siblings Karen and Ulysses Aguilar and their pedal-manic best friend Karl Roehling play hardcore punk so noisy your head will explode (unless it already got knocked off in the pit). Karen's shrill, guttural vocals and English/Spanish vocals layered on her brother's blast beats and Karl's synth-like guitar makes this band truly unique. It's a wall of noise, chaos and violence (as seen in recent footage of the siblings fighting a drunken asshole for grabbing at Karen during their set). Songs remind me of PINCHE PUNTA accompanied by onstage banter about ex-lovers (fuck 'em) and always get the crowd ready for a fight. Be prepared to get rowdy when you see these dudes.

TOM GRRRL

(AUSTIN)

Austin weirdos Rachel Badger and Danny John are the highly spirited, gender-bending duo known as TOM GRRRL. Danny is usually decked out like a deranged teenage girl, and Rachel as his normie 1950s father. The music is simple, energetic and extremely earnest. They sound like BEAT HAPPENING on speed with JAY REATARD vibes; charming and most definitely out of control.

CLITFIT

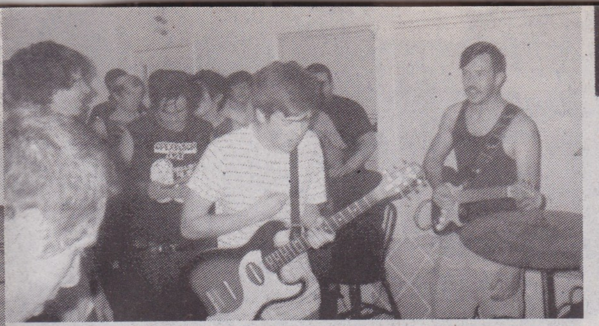
(AUSTIN)

This brash, abrasive and politically inclined band is straightforward queercore. Front woman Kristi Lewis' screams and moans determinately come out of her mouth with extreme conviction.

ELVIS

(AUSTIN)

This band sounds like a mix between early JOY DIVISION and the JESUS LIZARD, but really, really gay. Front man Brian Rowland (usually topless and skulking around like some sort of homoerotic panther) takes all the cheap shots he can between songs that are dark and sinewy.



FERAL FUTURE

(AUSTIN)

Aggressive, filthy queercore with absolutely no fucks given; FERAL FUTURE is a band that refuses to be tamed. Frontwoman Arielle Sonnenschein's bratty vocals, that sound like something between a yell and an orgasm, on top of crunchy guitar riffs and rolling baselines, makes this band not only a force to be reckoned with, but catchy as hell. Live their energy is entrancing. Each musician flawlessly cranks out their tunes while Arielle, entirely immersed in her lyrics, stands before you like a prophet filled with queer rage. Prepare to have a divine experience when you see them live and gain even more enlightenment when you enter the pit.

ATOMIC TANLINES

(DENTON)

Self-described as "Dirty Queer Rock'n'Roll" ATOMIC TANLINES is fast, bloody, provocative and unapologetic about pretty much everything. Sounding like a queer tornado with a lust for justice; frontwoman Alli Play-Nice's lyrics unleash fury about gender roles, queer sex and being a punk rocker of color. Guitarist and bassist Taylor White is pure creative genius and a pro at making the filthiest riffs and bounciest of bass lines. The stage antics are highly sexual and not for the weak of heart (harsh spankings and blowjobs). If you leave without a bloody nose consider yourself warned.

BLACKIE...

(HOUSTON)

They call Michael LaCour the one man noise violation, but we call them a hero. This noise god out of Houston, Texas has been rapping over hardcore punk influenced beats for eight years now. A bright green, trans equality symbol can be seen on their arm as they scream out their posi lyrics about love and acceptance over their 5000 watt amps. Michael likes to brag that they started a trend of hardcore punk boys dressing in women's fashion, when they officially decided to start dressing that way in public. BLACKIE is noisy, loud and filthy and is sure to turn any show into an all-out riot.

BUKKAKE MOMS

(DENTON)

Devastatingly creative and lyrically challenged BUKKAKE MOMS is by far the weirdest—I mean queerest—band in Texas. Spastic and loud with uncanny time signatures, the band has two bassists, two guitarists and one jazz-trained drummer. The band started in 2011 by the then eighteen-year-old Reece Mclean, and BUKKAKE MOMS found influence in bands like DNA, U.S. MAPLE, MARS and ARAB ON RADAR. Reese's lyrics consist of weirdo crushes on frat boys, sex, hairy men and being pure un-concentrated Texas Filth. Reece's stage character is witty, shy and gay as hell. If you ever have the chance to see these guys you better take it.

MOM JEANS

(AUSTIN)

Any band that has a song about smoking weed and doing cocaine while babysitting/at work, and *not getting caught* gets my vote. Super simple, super queer and not so surprisingly hilarious.

STRANGE TOWERS

(DENTON)

Queer synth prog-punk with loud whinny vocals and odd time signatures, STRANGE TOWERS brings pure energy to the table. Fronted by the synth punk goddess Liz Larsen (of the early 2000s band the UNDOING OF DAVID WRIGHT), these Denton music veterans are extraordinary musicians and performers. Prepare to worship the new flesh and the agony of transformation with this band. Liz thrashes around and belts out her vocals so passionately you can't help but be enamored. Bonus: Liz and her wife also have a side project called WIVING; an electronic project all about being two lesbians in love.

GAY CUM DADDIES

(DENTON)

Internet famous for the name not for the music, GAY CUM DADDIES is the solo project of Reece Mclean, the brains child behind BUKKAKE MOMS. Most songs incorporate various instruments and odd lyrics fit for a fucked up nursery rhyme. Reece finally got a live band together to back him. They are nothing short of weirdo punk and are altogether fucked…in the right way of course!

PREGNANT

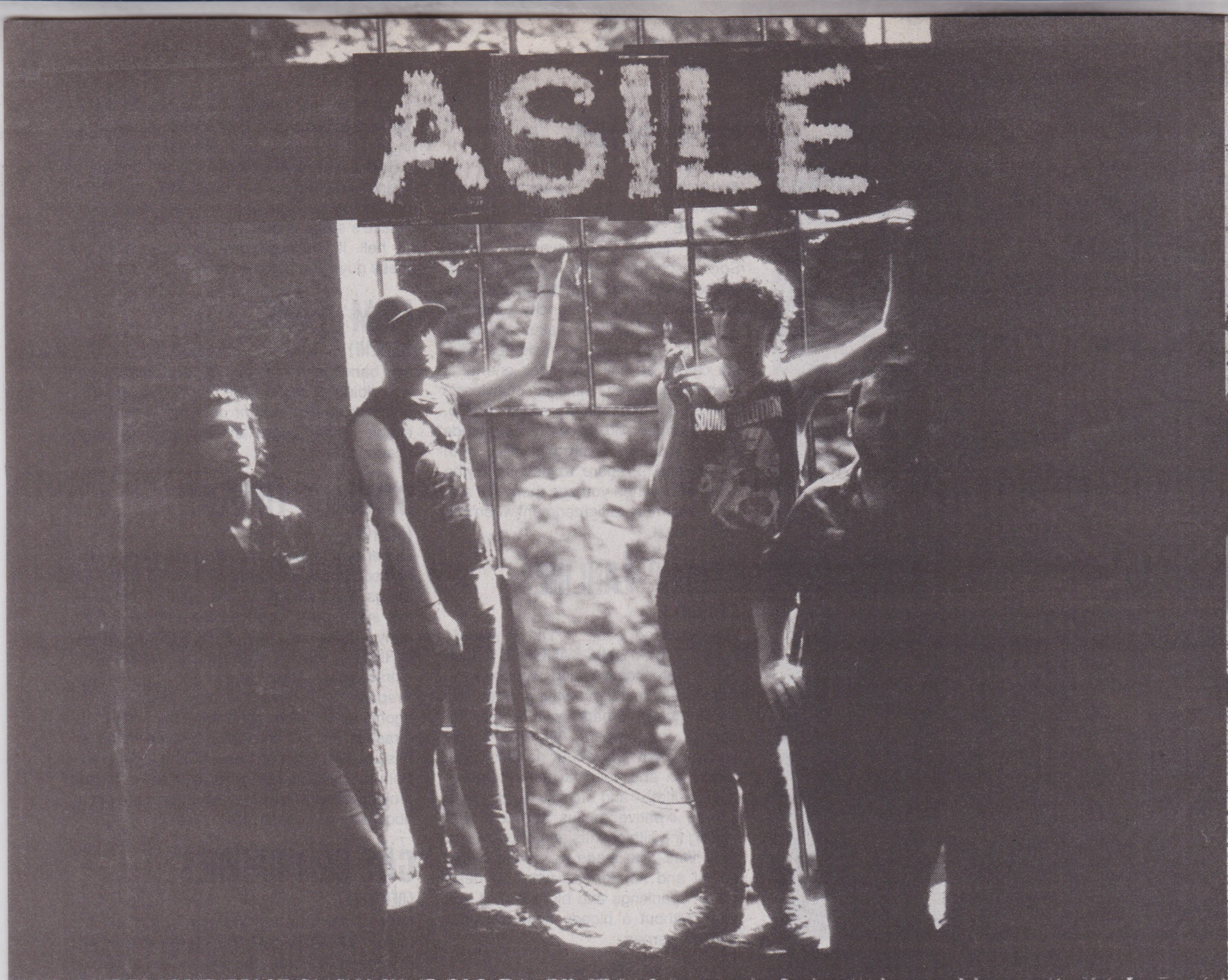
(DENTON/NEW ORLEANS)

This illusive queercore band isn't a folk tale but definitely a mystery. The band started for Not Enough Fest, a festival for women, POCs and queers to start a band and play for the first time amongst a community of their own. PREGNANT consists of three female-queer identified individuals and one male identified individual—all brown and all full of rage. If you happen to see them on a lineup, this band is one not to be missed, for their appearances are rare and their stage presence can best be described as primitive.

PHOTOS

Left page, top to bottom: Pregnant by Ashley Linn, Blackie, Clitfit by Dave Creaney, Tomgrrrl. *Right page, top to bottom*: Bukkake Moms by Will Meca, Strange Towers by Andi Harman, Atomic Tanlines, Feral Future by Samantha Wendel, Macauley Culkin by Andi Harman

ASILE



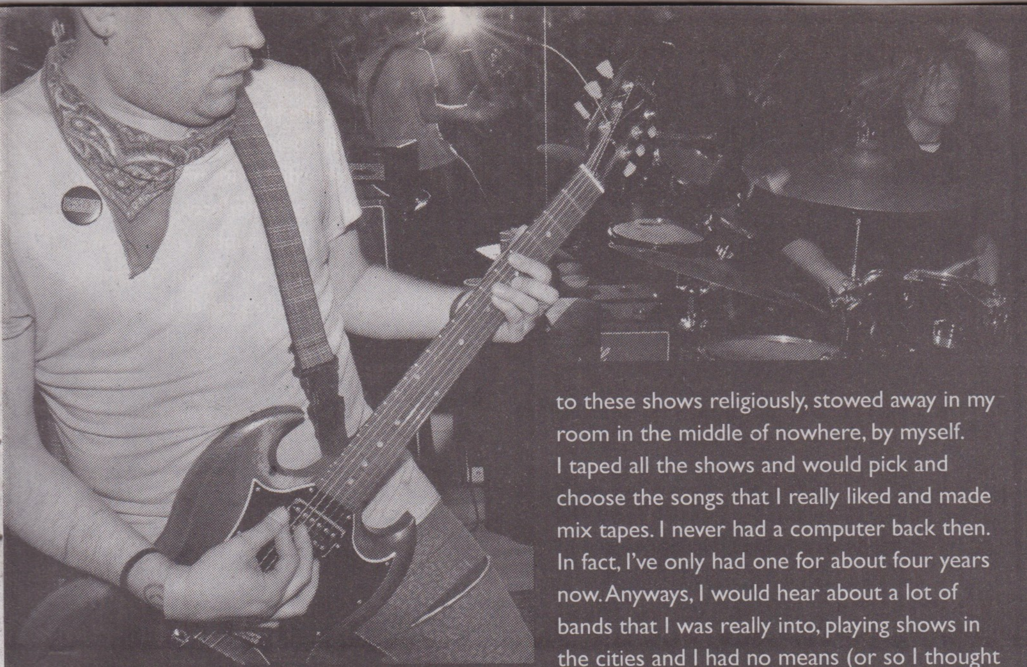
Asile is at the center of Ottawa's hardcore punk scene. Essentially they're the local supergroup, having a hand in everything punk in this town with an furious LP Kichesippi Toxique just out via Rust and Machine records. Interview by Joe Capitalicide. Photos by Darryl Andrew Reid.

MRR: Tell me about your punk rock pilgrimage. What was it like from the first note of Sex Pistols or NOFX or whatever punk it was you first heard to starting something like Asile.

Andrew: The first hardcore punk band I remember hearing was Suicidal Tendencies. I saw the "Institutionalized" Video on Beavis and Butthead when I was twelve or something. However, when I was young I was into mostly joke music like Weird Al, which is true punk, to be sure. When I got to be a little older I listened to Nirvana, the Offspring and Green Day, and I still like them now; they all released some great material. I feel like the first time I actually got into punk was when I started to listen to Bad Religion, especially their older albums, which I occasionally still listen to today. The thing is though—I've always wanted to hear better, more intense and insane kinds of punk, and music in general. Every so often I hear a new amazing band or album, it sparks my interest and my affinity for punk or music in general is renewed. After my initial Bad Religion phase, I moved on to listen many different kinds of punk and other music, and I can remember many bands, who when I first heard some of their recordings, it really made an impression at different times such as: Propagandhi, Choking Victim, Poison Idea, Black Flag, Crass, Under Pressure, Crucifix, Discharge, Anti-Cimex, Jerry's Kids, Rudimentary Peni, GISM, SPK, Genocide Organ...the list goes on.

Scott: Haha, I the first "punk" band I ever got into was the Offspring, HA. I remember one day when I was thirteen my step dad came up to me and was like, "You call that shit punk? That's not real punk, punks are tough and scary and do fucked up shit and spit on each other." I was then intrigued and remember endlessly search the internet for "real punk." I guess I should be thanking my step dad for where I'm at today!

Patrick: Well, when I was a kid I would listen to my mom's tapes, which consisted of stuff like Platinum Blond, Quiet Riot, Scorpions, etc., which are not punk, but totally made me want to play guitar. I would lie to my friends in school and say that I had one, and that I could play it really well. When a cool guitar part came on the radio or something I would tell them that I could play that! But I really started getting into punk around 1991 when I was eleven or so. I loved watching my older



brother's skate videos for all the music. There was this one particular video that featured Agnostic Front, Sick of it All, DRI and stuff like that. It also was my introduction to Black Sabbath! He was really into Pennywise and Green Day at the time, and those bands certainly made an impression on me at that age, and to this day I can still say that I enjoy those bands' early material.

A few years later the grunge thing happened and I did really get into Nirvana, and I would listen to them quite obsessively and learned how to play guitar to their songs. I learned all of them. And I would buy bootlegs with their rare stuff like demos and live stuff at the flea market. I read about them. They would always talk about "punk" and "underground." They thought of themselves as punks. That was totally when I started identifying with punk, or at least my idea of what that meant. I suppose we all do have our own idea of what that means anyways. That's how I found out about bands like Wipers and Devo and a bunch of other great bands too. It was a big thing with them that they would always promote the bands that they loved. And they did like a lot of good stuff. And I got into stuff like Sonic Youth and Butthole Surfers, early Helmet and Mudhoney, which I saw for the first time about a year ago and were awesome!!!

Later on it was the early days of what is now considered "skate punk." When I liked that stuff, I never heard it called that. I was living in a small Franco-Ontarian town and I was the only person who I knew was into anything remotely punk or anything like that. From there, I got more into USHC and Thrash Metal. My town was right between Ottawa and Montreal, so we could get radio signals from both those cities. I soon discovered that some universities had radio stations with entire shows dedicated to punk rock, of all things! I was floored. I listened to these shows religiously, stowed away in my room in the middle of nowhere, by myself. I taped all the shows and would pick and choose the songs that I really liked and made mix tapes. I never had a computer back then. In fact, I've only had one for about four years now. Anyways, I would hear about a lot of bands that I was really into, playing shows in the cities and I had no means (or so I thought at the time) of getting out to see them play. It was rather frustrating. It is totally why I decided to move to a big city. I totally miss the country though, but not the people. I do go back and see my family. So anyway, fast forward a few years and I'm going to DIY punk house shows and I started playing with punks in a speed/thrash metal band called Bastardator. They introduced me to so many amazing bands and people and ideas, etc, etc, etc. I will always be grateful for my time with them in that band. It was a total eye opening, mind-blowing experience for me.

It had a total positive profound impact on me in a way that I'm not sure I can even describe. They robbed me of whatever innocence I may have had left! Ha! Then that band broke up and I just wanted to start something that I could put as much into as I had with them, but I wanted it to be punk. Some of this shit is kind of embarrassing. Whatever. It's the truth. Oh yeah, I almost forgot, when I was a kid I'd watch this movie Thrashin' all the time! It had great songs on the soundtrack. Fear, Circle Jerks, Devo, etc. I was like eight.

Joel: Misfits was the first band anybody showed me in seventh grade and they're still my favorite. I remember the first song I heard was "We Are 138," but I thought the words were "We all want Bloody Hate" and I thought it was the coolest thing ever. I don't think Asile is that far of a stretch from classic bands like the Misfits—it still has that essential rock'n'roll energy that is present in any good rock, metal or punk and makes it good.

MRR: Is punk a good place for progress? Is it a catalyst for personal growth? It seems to me that for a lot of people, it's nothing but a mild hobby. Something they don't thirst for more.

Patrick: Well I guess it's a lot of different things for a lot of different people. It can be quite stifling with peoples "punker than thou" bullshit and dress codes. But it totally can be a good place for expression and for people to grow. I know for me it is. But you know, people talk about punk being a rejection of certain things. Like certain values and societal norms, religion, etc. Which it is, but in order to reject something, you first need knowledge. So to me punk is about acknowledgement that we are fucked. You, me, everyone! We live in a sick, fucked up, abusive, sexist, racist, homophobic society. One where hand-me-down violence is normal. Assimilation, sexual abuse, the list goes on. All these things are normal, like it or not. And we don't want to be normal. I'm not saying we are all those things, but we are all affected by those things. We are all products of our environment.

Punk is a way of dealing with it. People give you the googly eyes cause they see you walking down the street in you leather and studs or whatever gear, and you know they're thinking, "Those people are fucked up." We know we're fucked up motherfucker! So are you! Do you know that!? You don't need to be a punk to come to these realizations, but punk is a lot of fun. It's about having fun with it. So to me punk

is a place where we can acknowledge that we're all fucked and dealing with it, trying to be not-so-fucked and throwing it back in people's faces.

Joel: In terms of playing in bands, it is. You learn how to deal with different people, you discover your creativity, you learn how to perform in front of a crowd. I think it's great, but that obviously isn't exclusive to punk. When it comes down to the music though, just listening to and enjoying and feeling the music, to me it's more about escape, release and feeling the energy than about personal growth.

Andrew: I've always liked some kind of punk music. I completely agree that many people are content with just listening to a few bands for a while and then abandoning listening to punk altogether, which unless they weren't really into the music in the first place, I feel makes no sense. Just as bad as that, that there are also people who are into punk for like 20 years and still wear "punk" clothes and call themselves punk, but they still listen to the same few bands they did when they were seventeen, despite the fact that they are now 35—pretty sad, but simple pleasures for simple folk.

For people who like punk aren't boring or stupid, there are thousands of different bands and many varied styles under the general umbrella of "punk," you could spend years listening to them and still discover new ones that you liked. This is true of many different music genres. I feel like being part of a specific "scene" can be pointlessly personally limiting and ridiculously stifling. I mean, in a general sense, being part of the more underground punk scene may have helped me find friends with common interests who were skeptical of seemingly arbitrary and damaging social norms, but really punk has its own arbitrary and damaging social norms that sometimes don't really differ too much from the rest of society. I have always known this to some degree, but over the years it's bothered me more and more. For example, years ago I wore a Hawaiian shirt when my band played a show, and everyone was telling me that it was terrible, which I found to be amusing, but pretty sad at the same time. Also I notice that the same issues that are present in society such as sexism, racism, homophobia that many punks claim to be against are still somewhat present in many punk scenes. I also sometimes see small mindedness that excludes and/or stigmatizes some people due to rumors and hearsay. Punk is stagnated and rarely pushes any boundaries, and in fact creates new ones. Despite all this, I feel like it has helped me grow in the sense that I gradually became completely immune to anyone's comments about my dress and behavior and how it somehow didn't fit into a "punk context," and I certainly haven't cared for a long time whether anyone thinks that I'm "punk". This has helped confirm what I've always suspected: subcultures and "movements" are essentially alienating unless you can make them your own. I know I have an influence on the "scene" by writing good music and putting it out there, and by interacting with the people, but I don't do it for the scene's benefit, I do it for my own; I like to express myself through sound and music, and there are some great people that I have met through punk. I don't need to label myself as anything. I still like to half jokingly say that things are "punk" when I think they are cool, but in the end it's just a type of music that contains some bands that I like, and I really don't think you can take it that seriously.

MRR: Asile has a demo (soon to be repressed as a 7") and an LP both recorded by Paul "Yogi" Granger. How does this guy record bands? What makes Asile sound like Asile?

Patrick: Yogi is great at knowing what you're talking about when you try to explain how you want things to sound. He doesn't impose his opinion. He'll share it, but ultimately it's up to you to decide. We record live off the floor and add vocals and leads after. Things just sound more organic and natural that way. You might notice that some of the songs speed up and slow down slightly here and there. But that's good. We don't use click tracks or metronomes. We want that shit to come through. It says a lot about how certain parts of certain songs make us feel. Yogi uses a computer to record, but most of all his other gear is analog, and that really comes through as well on the recordings he does.

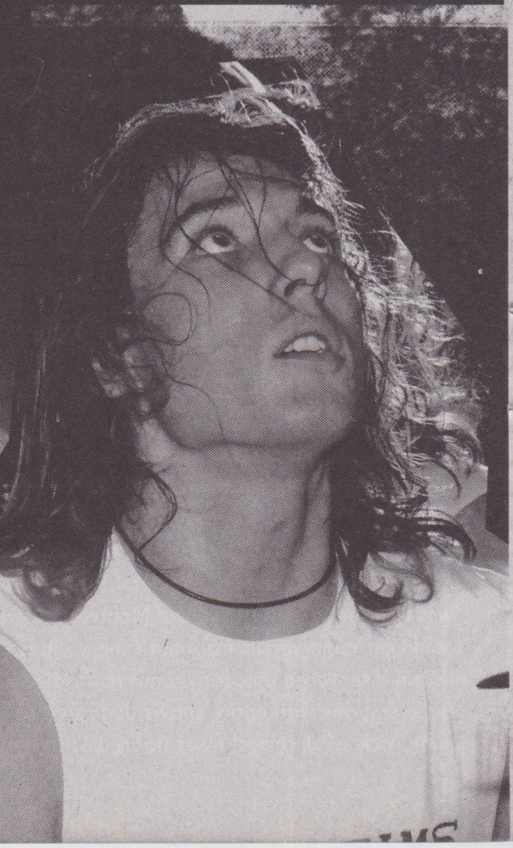
Scott: Yogi gets it done big time! Nice basement studio to work with being a musician himself and playing and recording with bands, he's got plenty of good ideas and feedback on stuff or concerns you might have, super rad dude its no wonder why lots of bands from Ottawa go to him for recording. Asile sounds like Asile because we all like to play fast, hard and most importantly have fun.

Andrew: Live off the floor recording with Yogi is a big part of our sound on record, the bleeding of the instruments makes it rawer. I love this kind of recording—it's less work if you are tight and I feel it captures a band's real sound better.

Joel: Yogi rules!

MRR: Any regrets on Kichesippi Toxique?

Patrick: You know what? None! HA! I'm serious! None that I can recall. I'm surprised. All the other bands that I've been in, there have always been things that I was dissatisfied with. I'm pretty hard on myself. Certainly not regretting having asked Adam Kindred to do the artwork. It came out so good. That guy is an amazing artist. I sent him a doodle of what I was thinking of, as a concept for the image, and he came back to me and totally blew me away with what he came up with. Actually maybe one regret that I do have with the album is that I sat on it for too long. I took a while for it to get from recorded to mastered, to being released. Other things happened which where out of our control and



led to it being put out later then anticipated—being pushed back at the pressing plant for two months because of the fuckin' Beatles. They pushed our record back because they repressed the entire Beatles catalog in time for Christmas. 200,000 records. Fuck the Beatles. But you know, if I hadn't sat on it for the time that I did, it may have gone ahead before all the Beatles stuff. I can be pretty lazy.

Scott: Other then the album should have way more "ouuu"-s and off-the-hook bass solo's... hahaha maybe on the next one, but I wouldn't change a thing.

Joel: There are some drum fills in some songs that I do now but didn't do on the recording—but no real regrets.

MRR: What do you dislike about contemporary hardcore punk studio productions? In contrast, is there any recent (2010's) record that really stands out?

Patrick: I don't like the Disfear/Wolfbrigade type of productions—too clean and polished. It doesn't sound real or very organic—too heavy. I like punk that's raw and sounds real, like almost sounding live or something. Metronomes and fancy modern productions take the heart and soul out of the music. I've heard someone refer to that type of production as a "competitive sound." Weird. In contrast, yeah, I like the Vaaska album Ruido Hasta La Muerte!, to name just one. It sounds great. That band rules. I love the weird dissonant chords they use. I like how clear everything is on it, but is still raw and super high energy. Love the Spanish lyrics too.

Andrew: I don't like clean-sounding productions where everything is very distinct and compressed sounding. I also don't really like distorted guitars with high bass and treble but no mid range. Most bands that I like have a pretty raw sound even if there are many layers. What makes sense for punk is a raw production where bass, guitar and drums are recorded live, and vocals and anything else is added carefully over-the-top without too much compression. I can't really say that anything stands out but I really like S.H.I.T.

MRR: Lyrically, you got the whole haiku thing going on. It's very minimalist and poetic. Perhaps not so literal. Do you think certain writing styles fit certain genre of punk?

Andrew: I like Pat's way of writing lyrics and I think it works for us. However, well-written lyrics can be wordy and still fit into any genre of music if it's done properly. Look at Crucifix—obvious Discharge influence, but definitely not sparse, minimalist lyrics, and still an amazing band. Lyrics need to be well-written and well-placed. Some bands do not know how to do either and the music suffers.

Patrick: Haiku, eh? I don't think any of my lyrics fit in the haiku form? But I know what you mean. I'm just aping the masters—Discharge, Doom, Anti-Cimex,—but it is totally about counting syllables and fitting them into a rhythm. Very rhythm-based. I just don't think the style we play is good when it's super wordy, like Behind Enemy Lines or some shit, you know? Put that shit in the liner notes if you have to. But the words come after. Not to say that the content isn't important. It is very important, but I'm writing songs, not essays. Crass have done it very well though. Their style of music suits their lyrical delivery so well. So yeah, certain writing styles suit certain genres of punk better. Oi Polloi does the wordy thing rather well too.

MRR: So, you're saying that one can say a lot in just a few words and that one can get lost in many words?

Patrick: I think that's true, but I wasn't saying that. I usually put stuff down as a "stream of consciousness"-type deal. Then I hack it and edit it to fit the tunes. There are some times where I would like to put down more complex, detailed ideas in our songs, and I like songs that tell a story, but I don't find there is room for lengthy lyrics with the style we play, or at least that's how I see it. Again, it's a matter of rhythm. The songs would suffer. But lately I find myself going ahead and writing those lyrics anyways. I plan to use them in another band.

MRR: What stands out the most is that it's all in French. Not a common thing for Canadian bands although it's very bilingual around these parts. Has this brought out any negativity, ridicule or confrontation from anyone?

Patrick: Surprisingly no. I was kinda hoping it would! There are a lot of bigots around here. I'm sure some do have a problem with it. No one has confronted us about it though. Too bad.

Scott: No one ever talks to me I'm just the bassist, haha... but not overtly, though I've gotten the odd "why do you guys only write French lyrics?"... OH AND lately at one of our past shows someone came up to me and was like "Man, I have no idea what you guys are saying, but there's this one song I've been singing along to it goes like "Ren and Stimpy! Ren and Stimpy!" being the song "Kichesippi". We had a good laugh and I totally gave him a high five.

Joel: I've heard the typical "don't you think you're limiting your audience?" thing but for the most part people find it interesting and different.

Andrew: Only from Simon Peterson. That guy really seems to hate the French.

MRR: Surprisingly, a lot of people seem ignorant to the fact that people speak French here. Da fuck's up with that!?

Andrew: Those people are stupid.

Joel: Do you mean in Canada or in Ontario? For Ontario, I think it really started in the '60s when people from Québec started calling themselves Québécois rather than French-Canadian as part of their movement for independence and then everyone sort of forgot about French-Canadians in other provinces. Not dead yet!

Patrick: You mean Ontario? Yeah, there're lots of Francophones. I'm not sure why people don't know. I guess we're not very prolific or the ones who are do their thing in English because it sells.

Sorry to say that Justin Bieber, Avril Lavigne and Shania Twain are all Franco-Ontarians. Apparently I'm related to Bieber. How shameful. So you know, French Ontario isn't exactly super rich culturally. If people want to do art or whatever in French, they go to Montréal usually.

MRR: Here, as in the Ottawa/Outaouais region, yeah. So let me know if you see Justin Bieber at your family ho-down!

Patrick: Ha! Not likely! Imagine that though. You know, if you look back far enough, we're all related to famous people. Scott for example is related to "Wheels" from Degrassi Junior High, a popular Canadian '80s show. Not many people know that.

MRR: Since I know you all personally, this is the first thing that comes to mind when I think of you individually. Tell me more about yourself and the things you do.

Patrick: Homebrew.

Patrick: Oh yeah, I like to brew. Good beer made cheap! I've brewed a few batches of beer. I like to brew mead. I once made something kind of like mead once, but with maple syrup instead of honey. That was really good. I plan on making more of that. I've brewed apple cider too. Pear cider. It's all actually pretty easy. It's intimidating when you've never done it, but once you cross the threshold, you never wanna go back. Beer is the hardest. I've only ever done mini-mashes, which is like half malt extracts and half actual malted grains. That's fairly easy and yields good results. I'm getting into all grain brewing, which is more complex I am actually a little intimidated by that but also excited. I'll have to build some equipment. This summer it's happening.

Scott: Hernias.

Scott: Ha, yeah…hernias: don't get one! Or two for that matter, that aside… I work a crummy framing job all year round, spend most of my free time playing in bands and learning instruments (drums/bass/guitar) going to gigs, burning money on records, kickin' it with dear friends, riding along on the journey of wherever life is gonna bring me next… never a dull moment.

Joel: Motorcycle.

Joel: Yeah, soon it'll be spring and I'll be able to ride again and I'll be blasting Saxon's Wheels of Steel album for weeks straight. I always like to offer rides to people who've never been on a motorcycle just so they can see how great it is. Otherwise I'm a translator and a tour guide in the summer. But I spend most of my time on bands—I have rehearsals most nights of the week and I never get tired of it. Tons of shows and festivals coming up this summer and I absolutely can't wait.

Andrew: Drugs.

Andrew: Well, when I'm not playing music, I spend most of my time mainlining speedballs. I think it's safe to say that I know a thing or two about drugs. Seriously speaking though, I have been interested in drugs and their effects for a long time—even during times when I haven't been taking them. It's an interest first, which is helpful as I find out what I'm getting myself into before trying something new. I use drugs for recreation and as tools, but I try to be mindful of how much of what I'm doing is affecting my behavior, causing any damage to my mind or body and/or becoming a habit. That's what I do, but drugs are not for everyone; everyone will react a little differently. Some people shouldn't do drugs or even drink for that matter because it just ruins their lives and/or kills them, but on the other hand, there are some perfectly functional junkies and alcoholics. Drug and alcohol use and abuse is scapegoated for causing bad behavior and sometimes for causing death, but it completely depends on the user. Most addicts have underlying problems in the first place. Also, on the subject of legality, a serious alcohol addiction can cause plenty of fucked up behavior and damage to the body and mind, just as a bad crack addiction and a bad heroin or opiate habit do, and sometimes it's even worse. It makes no sense for even these drugs to be illegal. It's just that way out of common perceptual habits. So to sum up:

1. I like drugs, now and then.

2. Alcoholism can be just as bad as a crack or smack habit.

3. Drugs don't kill people, people kill themselves.

Conclusion: There are way too many people on earth, so legalize heroin now!

MRR: So the four-track demo was just pressed onto 7". What about those two tracks recorded after Kichesippi Toxique?

Patrick: Yeah we received the 7"s this week. Matt from Chaos Rurale made it happen. He runs his label from a small town out in the country, just outside of Montreal. The two tracks recorded after the album are kind of in limbo right now. I'm thinking we'll re-record them for the next album or put them on comps or a split. If those recordings get put out, I'll wanna redo the vocals before though. Not satisfied with how those turned out.

MRR: What's you previous experience with touring? What do you hate the most and what do you hope for the upcoming US tour?

Patrick: I've done a bunch of weekend warriors. A few week or two week tours with Bastardator, and I used to play drums in this doom/heavy metal band called Cauchemar. We did a month and some in Europe. That was a really good time for the most part. What I hate most is sleeping, or lack of. That makes me so miserable. It is really a huge bummer a lot of the time. Other than that, it's great! I like traveling. I like being stuck in a car with awesome people and exploding out of the car or van or whatever whenever you get to where you're going because you're so glad to finally be there. I hope for the US tour, that we don't get turned away at the border or get a huge hassle. I also hope that people come through with booking us. Some people have confirmed already, but there are still a lot of holes to be patched up in the schedule. There's still time though. It's looking better and better every day. I've never traveled in the US too much. Looking forward to that. Making friends. Seeing friends. Chaos in Tejas. Tacos. Cheap beer.

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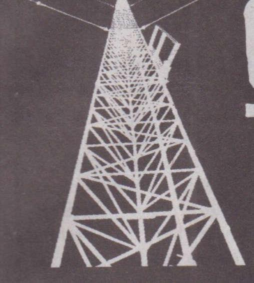

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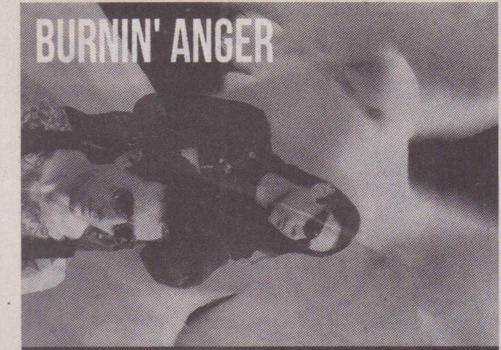

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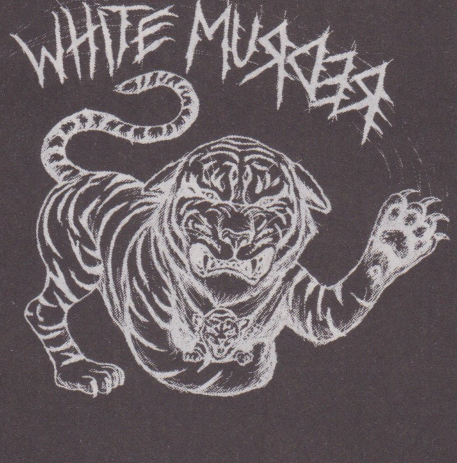

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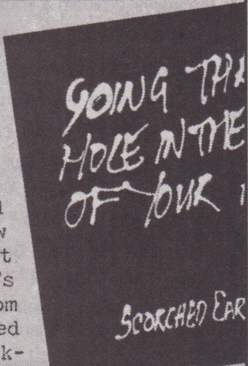

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Hailing from Brisbane, Australia's Last Chaos plays some raw as fuck Scandi/Japanese-influenced hardcore. While on tour in Australia, MRR shitworker Martin sat down with three members from the band to chat about the state of punk on their side of the world.

Intro by Ari Perezdiez.

Interview and photographs by Martin Sorrondeguy.

LAST CHAOS

MRR: Introduce yourselves so I can recognize voices.

Mikel: I'm Mikel, I play guitar.

Declan: I'm Declan and I play throat.

Will: I'm Will and I play drums.

MRR: And there're two members missing right now, who's missing?

Mikel: Murdoch plays bass and Leo plays guitar as well. He plays second guitar, competent guitar. I play shit guitar. [Laughs]

MRR: Talk to us about how Last Chaos came about.

Will: Mikel and I have been in bands together for a long time. We were in Teargas and State Funeral together, and they sort of fell by the wayside a little bit, so we started something else.

Mikel: It also started out of a show that me and Will and Murdoch played together doing Discharge covers, we played under the name Covercharge with Yeap on vocals. That was just a one time Brisbane show, and after that we wanted to keep playing together, with that simple punk style, so we got Leo and Declan in the band.

Will: I think that was in was in 2010.

Mikel: Yeah, the first show was around New Year's or something, in 2010.

MRR: You guys were doing multiple bands before this, so what were you hoping to achieve with Last Chaos?

Will: Personally, I've always played guitar in bands and I wanted to play drums. I didn't really have any ambitions past that.

Declan: I think for me, I was in stupid bands before this and a doom band with Leo and it was fun, but I always wanted to do a faster D-beat style hardcore band and these guys asked me to play when I got back from Victoria. The first time we played together our sound didn't seem to fit, but then after that it started to flow pretty well and ever since then we've been fucking raging.

Mikel: Yeah, I also have always been a bass player and I wanted to play a bit of guitar, so this was a good band to try new things, especially with the simple, easy style.

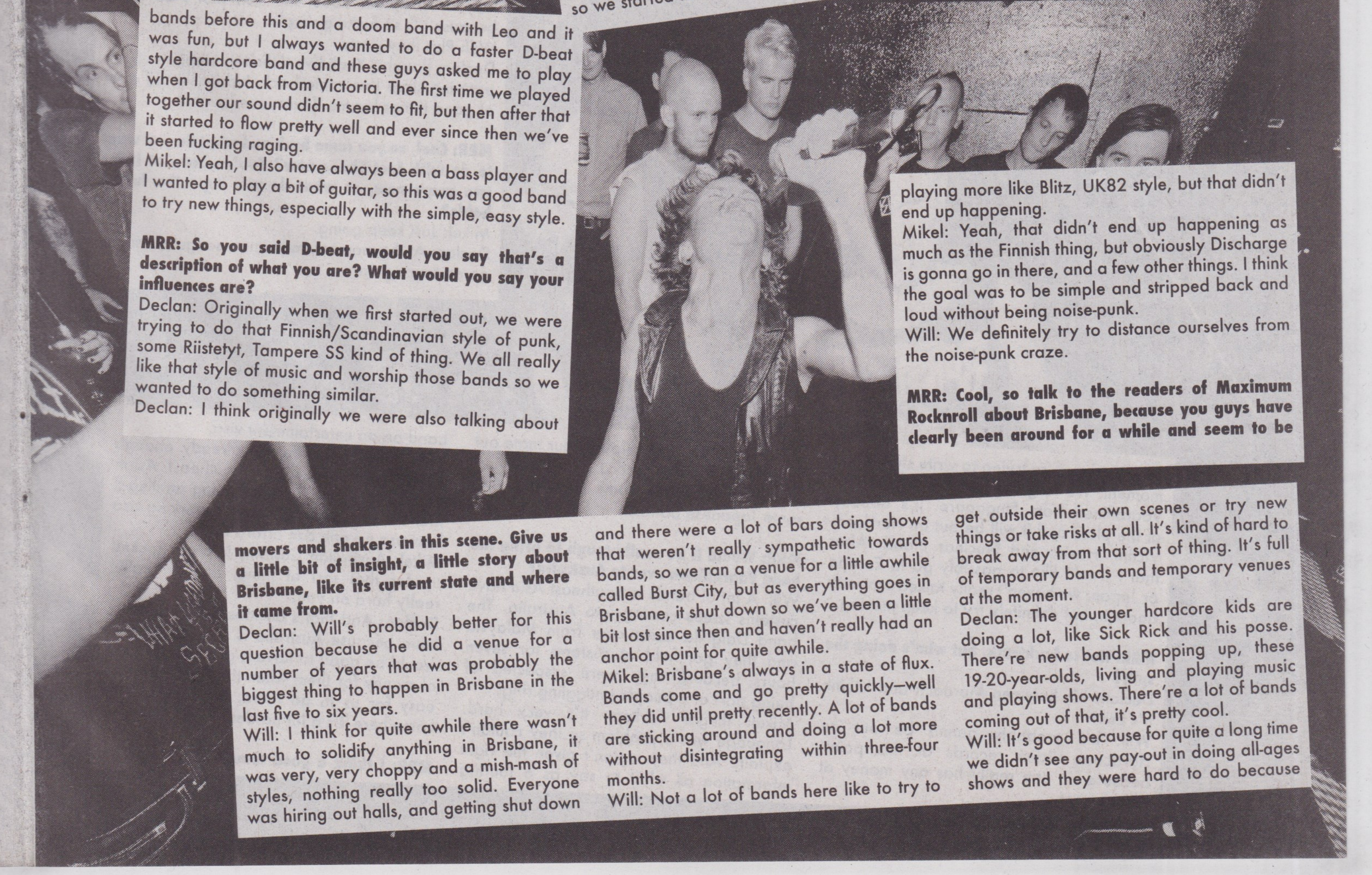
MRR: So you said D-beat, would you say that's a description of what you are? What would you say your influences are?

Declan: Originally when we first started out, we were trying to do that Finnish/Scandinavian style of punk, some Riistetyt, Tampere SS kind of thing. We all really like that style of music and worship those bands so we wanted to do something similar.

Declan: I think originally we were also talking about playing more like Blitz, UK82 style, but that didn't end up happening.

Mikel: Yeah, that didn't end up happening as much as the Finnish thing, but obviously Discharge is gonna go in there, and a few other things. I think the goal was to be simple and stripped back and loud without being noise-punk.

Will: We definitely try to distance ourselves from the noise-punk craze.



MRR: Cool, so talk to the readers of Maximum Rocknroll about Brisbane, because you guys have clearly been around for a while and seem to be movers and shakers in this scene. Give us a little bit of insight, a little story about Brisbane, like its current state and where it came from.

Declan: Will's probably better for this question because he did a venue for a number of years that was probably the biggest thing to happen in Brisbane in the last five to six years.

Will: I think for quite awhile there wasn't much to solidify anything in Brisbane, it was very, very choppy and a mish-mash of styles, nothing really too solid. Everyone was hiring out halls, and getting shut down and there were a lot of bars doing shows that weren't really sympathetic towards bands, so we ran a venue for a little awhile called Burst City, but as everything goes in Brisbane, it shut down so we've been a little bit lost since then and haven't really had an anchor point for quite awhile.

Mikel: Brisbane's always in a state of flux. Bands come and go pretty quickly—well they did until pretty recently. A lot of bands are sticking around and doing a lot more without disintegrating within three-four months.

Will: Not a lot of bands here like to try to get outside their own scenes or try new things or take risks at all. It's kind of hard to break away from that sort of thing. It's full of temporary bands and temporary venues at the moment.

Declan: The younger hardcore kids are doing a lot, like Sick Rick and his posse. There're new bands popping up, these 19-20-year-olds, living and playing music and playing shows. There're a lot of bands coming out of that, it's pretty cool.

Will: It's good because for quite a long time we didn't see any pay-out in doing all-ages shows and they were hard to do because

there weren't a lot of places to do them, and now all those guys ended up starting a lot of new bands and putting on shows, so I feel a little bit validated by that.
Mikel: It's always worthwhile playing all-ages shows. There's always only one place to play in Brisbane and then one gets shut down, and another one will start, and then it will get shut-down again. But there's another place called One Nine Nine which just opened up, does shows once a wee, and right now there's no alcohol; they need a license if there's gonna be alcohol, but it's really central to everyone and hopefully it will last for more than a year.

MRR: Let's shift gears a little bit. I know you've played within Australia and I'm curious about that sort of dynamic but I know you've also gone elsewhere. You went to Southeast Asia, can you tell me more about that?
Declan: Murdoch runs a distro called Nuclear Blood, so he was in touch with a few guys from over there and he was trading records and talking to them and they ended up asking him if Last Chaos would like to come over, and they offered to set it all up for us and make it really easy for us to do. A couple of bands from Australia that we're friends with have all gone over and had a blast.
Will: I don't know why more people don't do it because it's incredibly cheap to do from Australia.

MRR: What was the flight like to get over there?
Will: We bought the tickets a little bit late, but you can get tickets for about $400.
Declan: If you plan it right, you can fly to Singapore for the same price to get to Melbourne from here.

MRR: Oh wow, and how many hours does it takes to get there?
Declan: Maybe eight or nine hours. We ended up flying from Melbourne, which is a bit further than a Brisbane flight. So about the same time as your average domestic flight in the US.

MRR: Talk to me about going to Southeast Asia and being Australian; what was that exchange like, that experience?
Mikel: It was awesome. You get treated like a punk, like any other punk. It's pretty much the same as it is in Brisbane: they're living to play punk music. They're even more DIY over there, especially in Indonesia, because they can't let people know about shows until two or three days before so the cops don't show up. They're really down-to-earth and just really fucking focused on playing punk music.
Will: I think it made me realize how simple and easy everything is here [in Brisbane], I complain how hot it is over here but it's not fucking hot here.
Mikel: Just having to shift a venue the day before maybe the cops know about it, just the drama of living over there and at the same time being a punk.
Declan: I think it's just such important thing for people over there to have music.

MRR: Would you say it gave you guys individually a new perspective of this idea of punk?
Declan: Yeah definitely. Ever since coming back to Brisbane I've decided that I have no right to be lazy or complain about the stuff that I do here, because it's so fucking simple.
Will: Plus they party.
Declan: [laughs] Yeah I've definitely stepped up my partying since I've come back. Indonesia did a lot of good things for me. [Everyone laughs]

MRR: Cool, so you came back and what do you want to do with Last Chaos now? You've been at it for two years now, so what do you hope the future holds?
Mikel: Just keep going.
Declan: At the moment, make new songs and try to go on tour again.

Will: Yeah, we're trying to write stuff at the moment. We've got a split coming out with Vaarallinen from Singapore. It's already at the plant and it will be out on Hardcore Victim, Havoc and Nuclear Blood. After that I would like to possibly go to Europe or Japan, we haven't really talked properly about it, but definitely try to keep moving.

MRR: Not to backtrack, but who's doing the split?
Declan: It's between Murdoch and I think it's Esa?
Will: It's probably gonna be out on Hardcore Victim records at this point, because no one really has any money at the moment.
Mikel: Yeah, a lot of helping your mate out kinda style with this record.
Declan: And maybe some tour here with some Japanese bands...

MRR: Would it be really tough to bring the band Vaarallinen over to Australia?
Will: A lot of bands in Southeast Asia have customs issues coming into Australia. The band Daighila came over from Malaysia and they got held at customs for seven hours because they were suspected of being part of a people-smuggling ring!
Mikel: Illegal workers. It's very hard. Language was a problem so they couldn't explain. And they weren't given the right information as what to say as a touring band on an entertainment visa.
Will: And I think there's already enough of a suspicious eye on Southeast Asian people, let alone if you're doing an illegal tour because you don't have a working visa because no one can afford that.
Mikel: Australian Customs is pretty fucked up for that sort of thing, they're really, really hard on you.
Declan: And that's besides just the money issue because Australia is so expensive. It would be good to have a guaranteed form of money for them when they get here. It's easy for us to go there, but for them to come here it's a lot harder.

MRR: I think a good comparison would be

US to Mexico.
Mikel: Yeah, it's crazy. When we were over there [in Southeast Asia] we would stay with people and they would take us to eat or something like that and one of us would be able to pay the whole food bill for all five of us and also the people who took us out and it would cost us the equivalent of five Australian dollars. So reversing that for them is just fucking insane, they'd need a years worth of wages just to stay here for two weeks.
Will: And we expect them to buy food for us when they're here. [everyone laughs]
Mikel: Yeah, we expect them to feed us.

MRR: Lets talk more about the band and the music. Who does most of the lyric writing?
Declan: Just me.

MRR: And where do you go for it with that?
Declan: A lot of symbolism I guess, not concrete. Mythical, but ideas that I make up in my head. Sort of a relationship with things that might have been before, and using that to explain disdain or anger with stuff that's happening right now. In the song "Seed of Slaughter" it talks about people mining for a rock thousands of year ago and then they find it and the power that it holds is so destructive it kills the whole family and kills someone else's family at the same time. That happens right now with Uranium mining, they get something out of the ground and it gets them money, but you put it somewhere else, either a nuclear weapon or a nuclear power plant fucking explodes and a bunch of people are immediately effected. They die or their children will die of deformities and then all of that will go in the atmosphere and then in turn kill the people who dug it out of the ground.

MRR: And what's the name of that song?
Declan: "Seed of Slaughter"...I guess "Sex Priest" is a bit more direct. [everyone laughs]
Declan: "Sex Priest" is just about a priest who abuses his power from the perspective of a victim.
Will: With sexy results.
Declan: Unwanted sexy results. [more laughter]

MRR: What kind of stuff are you guys into these days? I'm always curious what makes it over from all over the globe. What bands are you currently into?
Mikel: I've been going on a melodic punk tangent in the last year. I really like the Terrible Feelings stuff that's been coming out that's really fucking great. Also all the Swedish stuff that's related to that like Masshysteri and the Vicious, bands like that I've just been frothing over lately. That's what I've been enjoying, real catchy stuff that's a little bit pissed off.

MRR: Sweet and angry?
Mikel: Yeah, sweet and angry at the same time.
Will: I've been listening to a lot of Japanese hardcore for quite awhile. Some Scandinavian stuff that Mikel was talking about and early US '80s hardcore stuff, but I can't really put my finger on anything at the moment that I've been specifically listening to.
Declan: I've been reminiscing on some stuff we heard in Southeast Asia. There's a sick four-way split from Malaysia, a band called Ankara, we played with and they're a really dirty crust, also Peace or Annihilation from Indonesia.

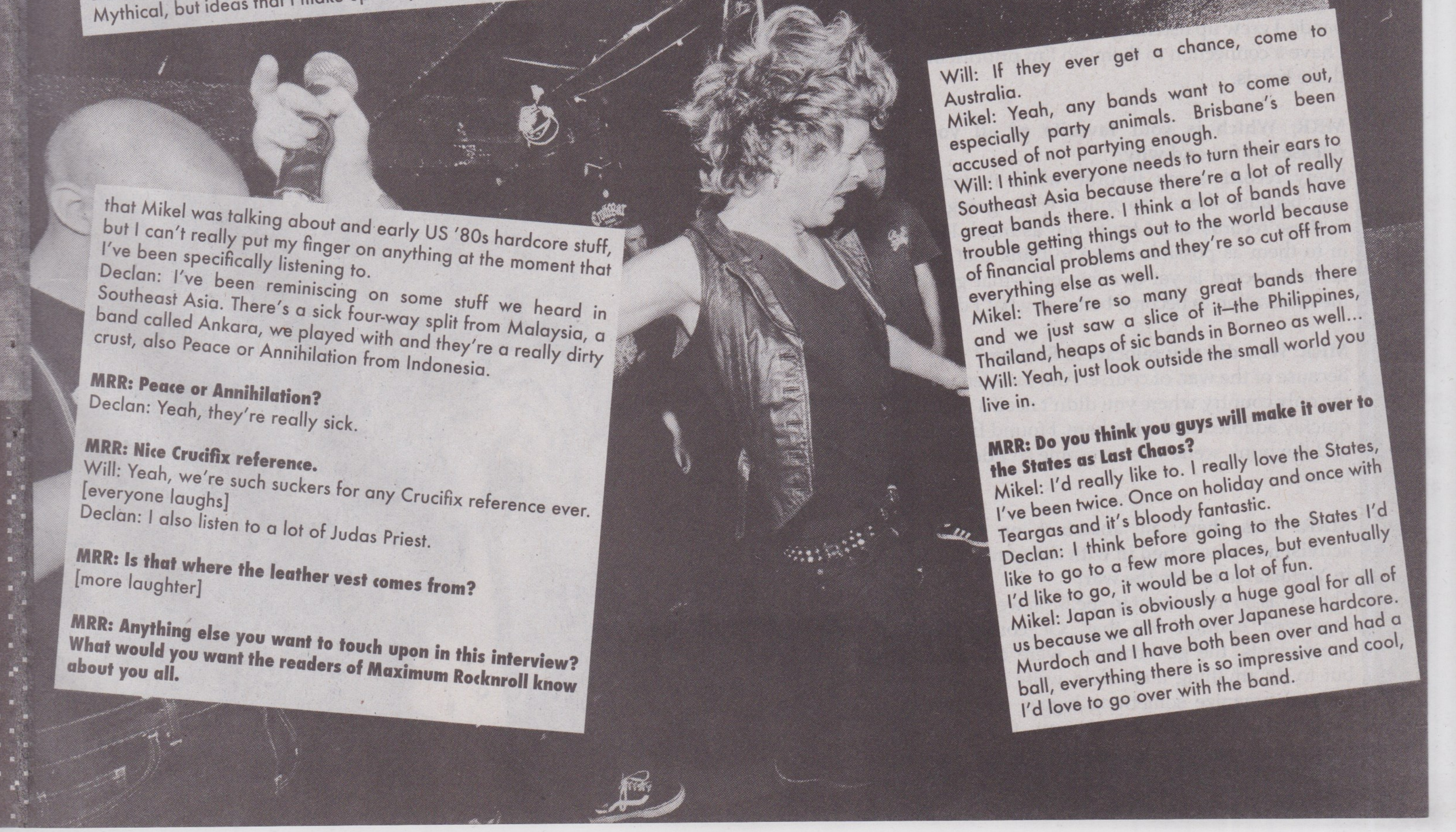
MRR: Peace or Annihilation?
Declan: Yeah, they're really sick.

MRR: Nice Crucifix reference.
Will: Yeah, we're such suckers for any Crucifix reference ever. [everyone laughs]
Declan: I also listen to a lot of Judas Priest.

MRR: Is that where the leather vest comes from?
[more laughter]

MRR: Anything else you want to touch upon in this interview? What would you want the readers of Maximum Rocknroll know about you all.
Will: If they ever get a chance, come to Australia.
Mikel: Yeah, any bands want to come out, especially party animals. Brisbane's been accused of not partying enough.
Will: I think everyone needs to turn their ears to Southeast Asia because there're a lot of really great bands there. I think a lot of bands have trouble getting things out to the world because of financial problems and they're so cut off from everything else as well.
Mikel: There're so many great bands there and we just saw a slice of it—the Philippines, Thailand, heaps of sic bands in Borneo as well...
Will: Yeah, just look outside the small world you live in.

MRR: Do you think you guys will make it over to the States as Last Chaos?
Mikel: I'd really like to. I really love the States, I've been twice. Once on holiday and once with Teargas and it's bloody fantastic.
Declan: I think before going to the States I'd like to go to a few more places, but eventually I'd like to go, it would be a lot of fun.
Mikel: Japan is obviously a huge goal for all of us because we all froth over Japanese hardcore. Murdoch and I have both been over and had a ball, everything there is so impressive and cool, I'd love to go over with the band.



For the past few years NE! records has been sharing some forgotten 1980s gems from the former Yugoslavia region. The releases always contain great rare content from cassettes, live recording, or obscure compilations that are now getting the attention they've always deserved from the rest of the world! Every record is housed in handsome and often deluxe packaging of the highest quality, proving the passion behind the label. My friends and I have been digging hard on the last few releases, so I insisted it was time to get the scoop. I contacted Habi of NE! records, who happily answered some questions through email.
Interview by Matt Badenhop. Pictures provided by Habi.

MRR: Where did you grow up? What was the punk scene like there, and how did you get interested/ involved in it?
I grew up in Mostar, Bosnia and Herzegovina. There wasn't much of a punk scene when I was young. Mostar is a quite small town and the punk scene didn't reach the town until the early '80s. My friend and I actually started the first punk band in Mostar. And that was it when it came to punk in Mostar, until the war began. I found punk through a friend from my class, who was a punk rocker and he gave me cassettes. After two months he gave up on punk, but I was hooked for life.

MRR: Did you ever play in any bands, do a zine, organize gigs, or do another label before starting NE! records?
First I started a punk zine with a friend, but we gave up after two copies. Later I started a band, with the same friend called Zenevski Dekret, that I played with until I left Mostar.

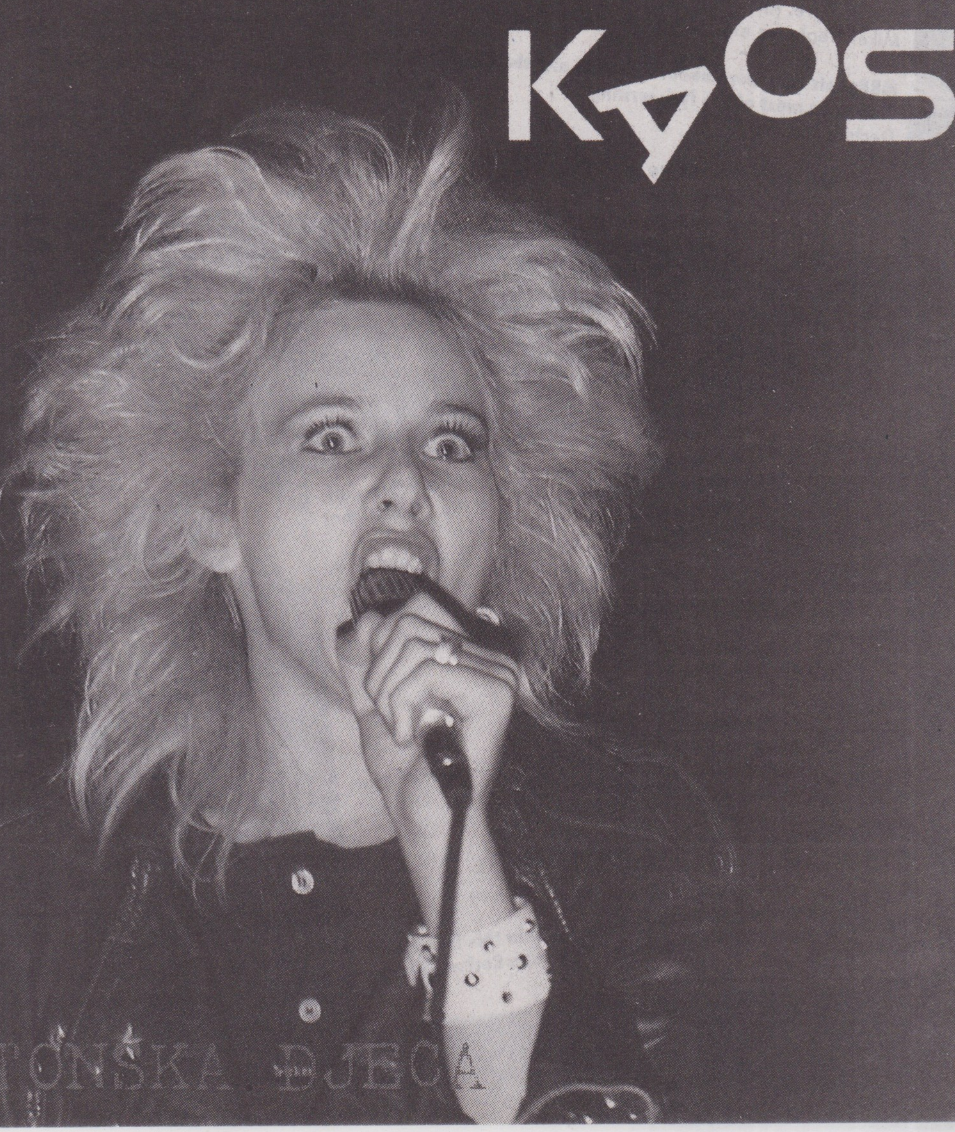
MRR: When and why did you start the label? What does "NE!" mean, and why did you choose it as a name?
I started the label in 2007 but after only two releases I took a long break for private reasons, but I always had it in the back of my head. And in 2012 I decided to start it up again. I had thought about starting a label for a long time, because I felt that the ex-Yu punk scene had a lot of great but underrepresented bands. "NE!" literally translates to "NO!" I choose the name because I wanted a simple but strong name. Kind of like the punk, you know. There are a lot of injustices that I want to say no to, and by creating a label with the name I felt like I was doing that.

MRR: The focus of your label seems to be releasing former Yugoslavian stuff. Do you plan to stick to this pattern, or do you think you will release current bands or bands from other places?
It's just so much fun going on in the ex-Yu scene and there's so much to discover, so I don't see myself leaving the scene soon. But of course if something fun catches my eye, I won't abandon it just because they aren't from ex-Yugoslavia or because they're new. Having said that, I feel a great deal of depth to the old ex-Yu punks bands, I grew up listening to them and I feel like I have a connection to them. So I'm prioritizing those bands.

MRR; Which is your favorite of all your releases so far, and why?
Every record is my favorite when it comes out, because there's so much work going in to these records and I try to put as much love in to them as possible. I like to think that my favorite record is yet to come out—that gives me motivation to become better at what I do.

MRR: Why did you relocate to Sweden?
Because of the war, of course. And Sweden was the only country where you didn't need a visa. I quickly adapted to the life here, I found friends and the punk scene was awesome so I decided to stay.

MRR: Was there an anarchist or radical activist movement tied in with the punk scene in Yugoslavia before the war?
There was no movement to speak of; we weren't organized enough for that. Of course the communists, the government, were criticized but to do anything more than write songs, to try and organize something bigger was very dangerous, so punks stayed away from that.



Most bands wrote very powerful songs about their lives, how it was to live in a communist state. While other bands, like Pankrti, and O! Kult, wrote songs more directly criticizing the government.

MRR: From your perspective, what effect did the war and break-up of Yugoslavia have on the punk scene there?

Nationalism has grown in the involved countries, and takes a bigger place in everything, sadly enough even punk. But those who really understood punk saw that we were all the same as before, and used punk to unite people instead. I would actually argue that the connections in the punk scene are stronger today than ever. I hope I'm right.

MRR: During the years of the war, were there still punks actively organizing shows or other events? Were there punks protesting the war or speaking out against the extreme nationalists?

The war is a big hole in the history of ex-Yu punk, nothing happened. Everyone disappeared to their countries. No one was openly critical of the war, not until towards the end of the war, when people realized that all the propaganda released by their government was utter bullshit.

MRR: How do you generally get in contact with these older bands to arrange the reissues? Did you know them when they were active?

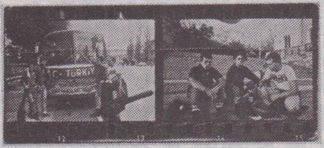
No, most of them I didn't know, they'd already stopped playing when I got involved in the punk scene. It was pretty hard to get ahold of them in the beginning; I had to do some pretty hardcore detective work! Now it's much easier, of course it would be even easier if I lived there. Living here I have to go through several layers of contacts.

MRR: How connected are you now to the current punk scene where you are from? Are there any cool current bands, zines, or labels you can recommend from the region?

I have less and less time, what with juggling between job, two kids and the label of course. But I try to stay as involved as possible. Sadly, I'm not as up-to-date as I'd like to be. Some bands worth naming are: Abergaz, Scuffi Dogs, Nula Osta, Ofsajd.. And when it comes to zines we have: *Oprem Dobro*, webzine *Holly Cherry*… There are still some punk/underground labels that will take good care of their band: Front Rock, Slušaj Najglasnije, Doomtown records, Moonlee records and still tireless FV Zalozba.

MRR: What are your three favorite bands from former Yugoslavia? Three favorite non-Yugo bands?

QUOD MASSACRE
KJE JE ODGOVOR!



Paraf
PREKINUTI
KOITUS: 1978-1979

NADE IZ
INKUBATORA

I'm awfully sorry, but I can't restrain myself to three bands when it comes to ex-Yu punk, it's all just so good! Of course all the bands I have released records for are among my favorites. But I must say that Paraf was the band that I have listened to my entire life, and the band has had the biggest influence on me. As for the non-Yugo bands, I'm going to leave out all the big UK and US bands, because that's no fun! I collect records from all over the world, and right now I'm going through a Scandinavian punk period (again). I am once more overwhelmed by the amount of amazing bands out there and it's really hard to limit myself to just three, but here it is: Ebba Grön and Bizex-B (Sweden) and Sensuuri (Finland). Phew, that was hard!

MRR: Are there any great bands, venues, or other punk related things going on where you live now that you would like to mention?

The punk here is very alive, but in the summer there're only a few festivals I know (Malmö, Motala, Karlstad, Norrköping). There're so many great bands that I would recommend getting the LP compilations *Turist I Tillvaron* so you'll get a sample of the Swedish punk scene. My favorite artists are: Baboon Show, Nitad, Moralens Väktare,Masshysteri..

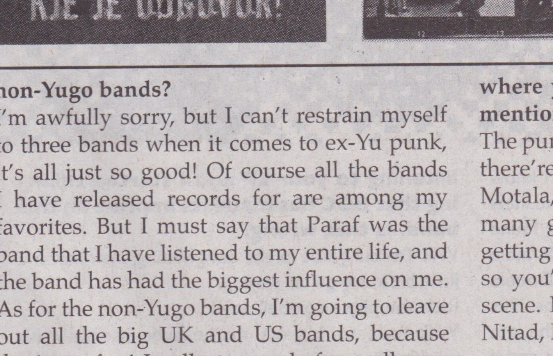
MRR: What releases do you have planned for the future?

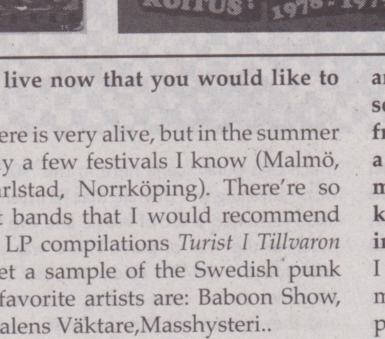
Right now I was working on Gola Jaja and their first ever demo record. It's being released on LP format and is already out. As for the other stuff I have cooking, it's just going to have to be a surprise!

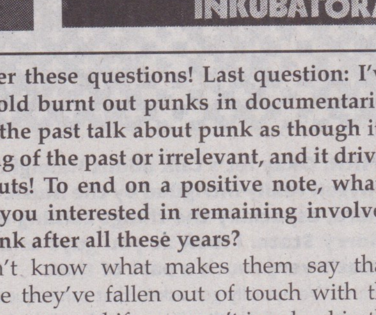
MRR: I can't wait! Thanks so much for the great releases and for taking the time to answer these questions! Last question: I've seen old burnt out punks in documentaries from the past talk about punk as though it's a thing of the past or irrelevant, and it drives me nuts! To end on a positive note, what's kept you interested in remaining involved in punk after all these years?

I don't know what makes them say that, maybe they've fallen out of touch with the punk scene, and if you aren't involved in the punk scene it's easy to say that punk is dead, or whatever, but I have always tried to stay involved because punk is what pushed me through during my teenage years and what drives me to continue. And is therefore a big part of me. I believe there will always be a place for punk in this world as it is now, no matter what those old punks say.

www.nerecords.se







Welcome to the bizarro universe of Whatever Brains. These North Carolina boys entered my orbit last year on a balmy summer evening in Chicago and their mad scientist punk has been haunting my musical landscapes ever since. After a slew of recordings, they've just released their third self-titled LP on Sorry State, which I dare say is their fullest and most "sonically adventurous" yet. The following conversation took place shortly after its recording in their cavernous underground laboratory. Join us on a trip into the wormhole. Interview by Jason Halal. Photographs by Richard Keith Richards, Karen Mann, Tim Skirven, Casey Rae, Nyal Cline, Josh Sloan and Abby Nardo.

WHATEVER BRAINS

MRR: Okay let's talk about Raleigh. I find myself really intrigued by the music scene here, especially the things coming out on Sorry State. I look at you guys as a band that's very much a part of that.

Hank: We actually got asked that same question in another email. That's a hard question; I think it's the one I skipped on the last interview we did.

MRR: Would you say there's something that sets this place or the bands here apart? Because as an outsider, I feel as though there's a willingness to take some risks or push beyond the obvious or easy aspects of punk. Do you think that's something that's actually reflected in the culture here or is it just a coincidence that there's bands like you and Double Negative that operate outside of normal expectations?

Will: I'd say there's not really a critical mass of punk culture here to have any sort of overarching themes or rules or ideas for music. That everyone can do whatever comes to them.

Evan: It's small enough that there are not really trends.

MRR: How do you guys define yourselves as a band? Do you have a band philosophy?

Rich: "Don't be a dick." That's the main theme. And to go back to the previous question, there wasn't much of a punk scene here in the '90s that I know of; or anything worthwhile that I'd listen to and I feel like I've mined a lot of music and I've never found much in the way of punk. There was a great indie rock scene in the '90s. And metal, too. Those Double Negative dudes were playing in bands in the '90s and they were cool. But the west coast in the late '90s to early 2000s there was all the fastcore and if that was happening over here things may not be the way they are now, because maybe those would have been the footsteps laid out before us. But we didn't have those. There's not a "historic" Raleigh sound for people to go along with.

Will: I think it might be interesting to talk about the Posidome and Double Negative and how that all started.

Rich: We had a house, the Posidome, and we did a lot of Sorry State and No Way bands in the mid-2000s and we'd get pretty much whatever punk-ish band we could get coming through town to play. At that point, you wouldn't really would define a good portion of the people going to the show as punks as much as just people who enjoyed music and going to shows and getting drunk. Nobody was trying to impress anybody and I don't think anybody's trying to impress anybody now. There's not really any posing going on.

MRR: When I met you guys on tour, I saw one of you wearing a Blue Öyster Cult back patch. And I didn't think about it much at the time, but subsequently I was listening to your LP and I started thinking that BÖC has made its imprint on this band. Is that wrong?

Will: I'm sure not in the songwriting, but maybe a little bit in my guitar playing.

Rich: You play a cowbell now!

Will: Yeah, so I guess maybe subconsciously it's working its way in. I don't know, I like the way they played fast rock music that's sort of psychedelic and had songs about doing a lot of amphetamines. I like their "vibe."

MRR: Are there musical influences that you guys draw from or that you feel kinship with?

Rich: There's an interview I did recently for a Richmond zine and I thought of least three influences for the most recent record and those are Crass, Portishead, and Beck, specifically *Odelay*, so from a songwriting perspective that's what I was listening to a lot.

Hank: I think it's kind of crazy because these guys are all of the same age and me and Josh are kind of the outliers so it was crazy trying to learn covers cause everyone has such a different background in music. There are definitely some overlapping bands but we all listen to totally different stuff.

MRR: Well along those same lines, how about some non-musical influences. The reason I ask is that you commonly see bands citing their music influences

and then there are bands like Throbbing Gristle whose influences wouldn't even be musical, it would be like JG Ballard or a philosopher.

Rich: Well a lot of the demos have YouTube samples going on. But I'd say there are very few literary influences because I can't read books; I have no attention span whatsoever. I can't sit and read things, which is funny because I worked as a writer for some time. I think like any young, somewhat artistic liberal youth, David Lynch is always reigning supreme. There are definitely some David Lynch references and I've tried to pull vibes from his stuff into songs.

MRR: So let's talk about how stuff comes together with this band. You (Rich) are the idea generator, right? And how does that become a band, given that you all come from different musical reference points?

Evan: Rich usually demos stuff and just brings us a skeleton of a song and then we flesh it out. We used to do it before where we'd try to write during practice, but that became frustrating because he knows what he's going for and if he can just get close to that and show it to us, then we can flesh it from there.

Rich: On the most recent records, there are demos where I pretty much did everything and there's pretty much no guitar. There're a lot of samples and keyboard and that's translated by the band to bring those in.

Evan: The drum parts he usually comes up with are kind of annoying to me at first because he doesn't know how to play drums.

MRR: Does he come up with ideas you might not have thought of yourself but that you end up running with?

Evan: Oh yeah, usually I might not care for it, but after I get it down I get really into it.

MRR: Are you a harsh dictator or a benevolent one?

Rich: I'm pretty harsh.

Evan: Usually, we'll learn the parts and we'll play something different and Rich will correct us. And then we'll just play it the same way until he stops paying attention.

MRR: How is having a short attention span as the person who comes up with these ideas and has to work them into something tangible? Do you struggle with having the patience to get through some of this shit?

Rich: No, I struggle with the songwriting. The songwriting happens while I'm demoing. So I'll get whatever the first part's going to be—whether it's a drum part or keyboard part or bass part—and then I'll put the song into my computer and then I go in and cut and paste them where I want them to go. So I don't sit down and think about each part and how they're going to go together. Usually, I first figure out the general vibe of how I want the songs to be. I work fast, but I work really hard. And I can't focus on anything else. So I'll demo music at home and then I'll be out here at the studio and be out here really late because I've got to get it done. I don't do well sitting with a half of a song.

Evan: When he does have his focus, he focuses pretty hard. For a little while.

Rich: Well we've got the rock opera now.

MRR: Is that the new record?

Rich: No that's a separate thing. I think it'll be a one-sided LP or a split. But I'm gunning for twenty minutes. It's currently at sixteen or something. And that's all been written part by part.

MRR: That's playing continuously as a band for twenty minutes?

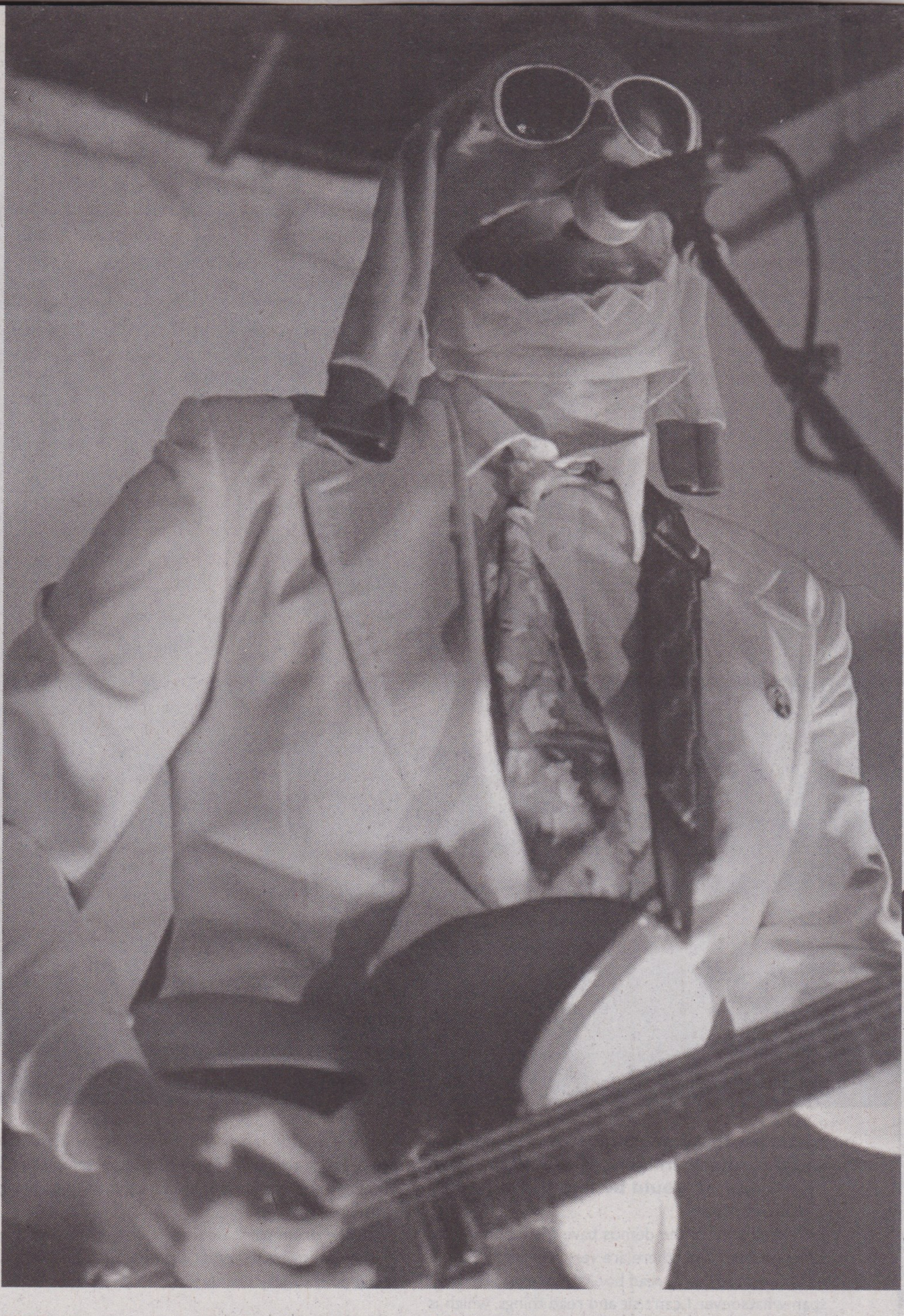
Rich: We've started laying out the first few parts of it. But we've been waiting until tonight's show is done to practice it. Because we usually practice specifically for every local show we play. We figure out a set list pretty far in advance and practice that and try to do something that's different.

MRR: What is different about each set?
Josh: The song selection. Look how many we have to choose from here (points at dry erase board). And that's not even the third LP!
Evan: And tailor it to the bands we're playing with too. If we're playing with an indie rock band, we try not to play all the fast stuff.
Rich: I don't think that's true. We played with that one band that none of us really liked and we decided to only play covers and we spent two months learning covers just to play that show.

MRR: How'd that go?
Rich: It was great. It was unbelievable. And we played maybe four of them once or twice again but that was it.

MRR: So would you guys say you're a hard working band?
Everyone: Yeah.
Josh: We practice regularly twice a week. And our practices aren't short either. They're usually three or four hours or sometimes longer.
Rich: Just me thinking about this band is exhausting. Just how much I think about it on a daily basis and what I want to do next takes up a huge portion of my brain.

MRR: Well what are you guys doing at practice? Are you boning up on old songs or trying to do something totally new or a variation of something that already exists?
Evan: I feel like we're usually working on new stuff. And then when we have a show that's when we'll pull out some old songs because we haven't played them in months.
Rich: I'm excited for this show to be over with. Not in a bad way, because I'm really excited for the show, but I'm excited to start working on all these other things because the past few weeks we've just been practicing. Some guy asked us to play—he sent us a list of four songs—he's coming from the west coast and he wrote us in advance so we had to relearn three old songs. So we said ok, yeah, we'll do 'em all.



MRR: Who is this maniac?
Rich: I don't know. I've never met him. Oh yeah, it's for illicit substances, too, he said he'd trade us.

MRR: Okay, so you told us about this indie band and you said you wanted to do something to either fuck with them or go off on some wild tangent. Given that this band doesn't really fit comfortably within any neat domain, do you feel like you're consciously trying to subvert expectations or norms?
Rich: No, I don't think consciously.
Hank: We'll play with hardcore bands and be the least hardcore, or play with indie bands and be the most hardcore. It's very rare that we play with other bands that we're on the same wavelength with.
Rich: We're not trying to rehash ourselves, too though. That just seems fruitless to write a song that sounds like a song we've already written.

MRR: So you are consciously trying to outdo yourselves?
Rich: I think we are trying to outdo ourselves. Not consciously trying to be different from anybody else, but consciously trying to write better material every time. Like, if your most current record isn't your favorite record, you're doing something wrong I think.
Will: I do all the recording and that's definitely been the case. The first 7" was on a four track and it was pretty rough and so every time we record something I try to do something different or add something or try to fix a problem that was there before.

MRR: Do you guys identify as a punk band?
Evan: No.
Will: Yes.
Rich: I think a hundred percent.

MRR: Ah, yes, I like this. Conflict! Tell me why, yes or no.
Josh: What is punk anyway?
Will: We're punk because we do whatever we want.
Josh: I don't even know what punk means so I can't even answer that question.
Rich: I think there's always an undercurrent, a punk undercurrent. There's this ethos that's just ingrained no matter what. So even if we do a salsa song, it's still going to be punk to me. Because it's still us.

MRR: Do punks get actively bummed on you guys?
Hank: I think yes. In Raleigh.

MRR: Well I know you're not going for it, but do you like the idea of bumming out punks?
Rich: I don't think punks ever loved us enough for us to hurt their feelings.

MRR: Well what does a good show look like for you?

Hank: Tonight. Just playing with friends' bands (Neo Cons, Double Negative, No Love).

Rich: If we play well and enjoy ourselves, I think that matters much more than how we're received.

Evan: There was this one show where we made everyone leave and I was really satisfied by that in a weird way. We were way too loud and all these people had to walk by us to get out the door and I was just smiling the whole time knowing that I ruined their day.

Will: Yeah, we were playing in a coffee shop while it was open and people were just there on their laptops checking their email.

MRR: Well if there's a group of people I'd personally like to bum out it would be coffee shop people. All right, so let's talk about this new record. Will, you recorded it, yes? Tell me about it.

Will: I work at the music venue, King's Barricade in downtown Raleigh. It's about a 250-person venue. It's a reallly big room and the owners were kind enough to let us stay in there for three days straight. Everyone got their own little station, like the drums were set up on stage and I set them up like I would for a show and played them through the loudspeakers, too. Josh had like sixteen channels of synthesizers; he basically had three folding long tables full of synthesizers and various noisemakers.

MRR: I totally imagine something like when *Sgt. Pepper* was recorded with George Martin and they were just doing every goddamn weird idea they could imagine. And I'm thinking about you guys having a total free-for-all holed up in this club for three days.

Everyone: Yeah that was pretty much it.

Rich: A lot of it was actually decided beforehand. Not tones so much, but how things were going to be done. The order of instruments and what was going to go where.

Will: But there was stuff like in the bathroom. They have perfect ceilings, perfect reverb chambers.

Evan: There were some ideas, like someone wanted to play some bottles or some glasses on one part.

Rich: Josh's off-the-cuff bottle playing is one of my favorite things on the record. Because that song was lacking and then he put that in there, and that's one of my favorite things.

Will: And then later when we came back and did the door slam, that was pretty much.

Rich: We did a door slam that sounds like you're signing off of AOL. Not intentionally.

MRR: Do you think that being able to record it yourself allowed you to achieve some things that an outsider wouldn't be able to?

Rich: I don't think we would have been able to talk people into letting us do what we do.

Will: Yeah, the main thing is the speed. We don't have to save up for the studio; we can just record whenever so we can get our ideas down and get finished products done faster. And just the amount of time Rich and I spend talking with him trying to communicate what he wants and having no idea how to do it. If I were charging by the hour, it would be really expensive.

MRR: Does that happen regularly, that Rich has an idea but he cannot put it into words?

Will: Pretty much every idea. But that's what's great about the demo stuff because he can just show us, but if he tries to explain it…

Hank: He can throw out some adjectives that can mean various things like "jangly" and "beefy."

Evan: "Play like a caveman."

Rich: "Nasty. Make it nastier!"

Will: I took a lot of music theory in school and Rich knows a couple music theory words but the meanings are entirely opposite. And then I'll passively aggressively explain to Rich what that really means.

Evan: I feel that since we've recorded by ourselves for everything we've streamlined it…

Rich: We communicate now. Early on, we did not communicate, I thought you were going to rip my head off. By the second LP though, I understood what you were talking about.

MRR: Considering where you guys started and where you're at now, how would you say things have evolved?

Hank: When the first stuff came out, it was pretty much all guitar and bass. And now this one is a lot more keyboard sounds, overall more weird sounds.

Evan: I feel like you can tell that it's still the same band but the sound has evolved.

MRR: Is this your masterpiece, Rich?

Rich: I don't know, I think the rock opera may be the masterpiece. A lot of the time you guys don't like the stuff I bring to the table. I think that's how the rock opera has been going.

MRR: So let's talk about Sorry State. How does Daniel feel about you guys as part of his label?

Rich: Daniel has been one of our biggest supporters since day one. We really enjoy working with him.

MRR: What's your relationship like?

Will: I think we try not to cost him too much money. We don't care what people think, but he's the only person who we care about liking the records because it's not like he's getting a big return on them. So we try to be the least amount of a hassle and still do what we want to do.

Rich: He's never said no to us, so we don't try to save him money because he's asking us to do that. We know he's not going to sell the records, so we don't want to go too overboard. Because he's down to invest in as much as he can and he always has been.

MRR: Do you feel like he's "taken a chance" on you guys?

Will: Yeah, I think it's that he's always put out what he wants to put out regardless and some of it his regular customers don't get into it as much.

Rich: That's why I don't see him as taking a chance on us because he's doing what he wants to do. I can't speak for him, but I don't think he takes chances on anything. I think he'd be taking a chance if he put out a record he didn't like.

MRR: What are you guys doing next? Is the rock opera consuming the majority of your energy for the foreseeable future?

Rich: As a band, yeah.

MRR: Is there anywhere you guys are itching to play? On a beach maybe?

All: Japan.

Rich: I don't really care as much about playing these days. I don't care about going out of town too much. It's fun because I get to hang out with my friends and I enjoy playing live. But the effort that goes into booking tours and stuff, all of that effort I'd rather put into writing and recording music. The time old rock tradition of touring all the time, for me is something that doesn't matter too much.

MRR: Well, I did tell you I saw quite a few of those tie-dyed Whatever Brains tees around New York on our loop back through there.

Rich: Yeah, well touring is fun, I love going on tour, just the whole six months of booking beforehand is too much. The actual tour is a great payoff.

MRR: Okay, so can I be part of the medium size dogs crew or what?

Rich: No. You have to be 5'8" or lower.

MRR: I missed the cutoff by about two inches.

Rich: What are you, 5'10"? You can hang out with the taller than Tom Cruise size dogs. The MSDs, it's an elite club.

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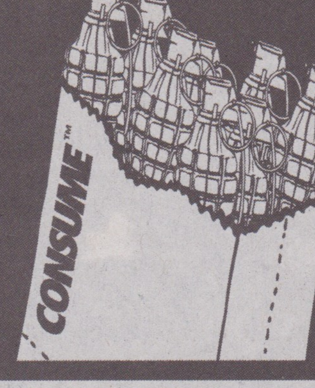

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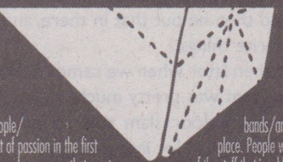

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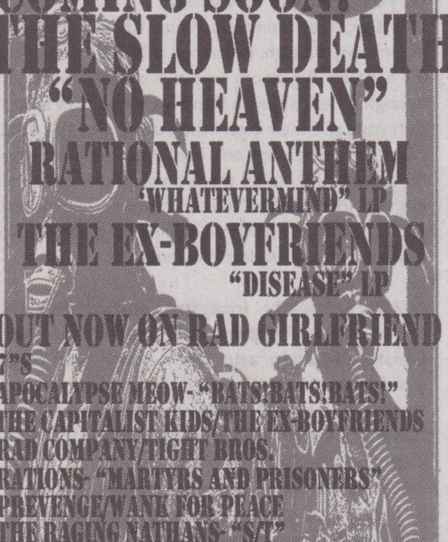

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FORGOTTEN GENERATION

Most people probably know that Indonesia has a huge punk scene. It is definitely the largest in Asia, and it might be the biggest in the world. For several decades, the country has had a rich history of DIY punk activity. But the scenes have also become fragmented because of geography (the country is made up of over 130,000 islands!) and genre-diversity. On a recent trip to Indonesia, I spent some time in Bandung and I hung out with Adith of FORGOTTEN GENERATION, one of Indonesia's first (and best!) Celtic punk bands. Over a couple bottles of Bintang beer, this is what we talked about. Interview with Adith Reesucknotoz by Kevin Dunn. Translation help and complimentray additions by Hikmawan Saefullah a.k.a Indra Papap. Photos provided by the band.

MRR: Tell me the history of Forgotten Generation.
Adith: Forgotten Generation began in 2004. At that time we started playing street punk. And we started our first EP in 2009. We did a compilation album in 2008. And then we did our first album in 2011. So www.celticpunk.blogspot.com, based in Spain, invited us to upload our music. After they asked us to upload our songs two or three times, we started making contact with other Celtic punk bands in Jakarta, Surabaya, and Yogyakarta. And after that it became more international. Now we have contacts with Celtic punk communities in Australia, England, Spain, and Japan as well.

MRR: Are there a lot of Celtic punk bands in Indonesia?
Adith: Yeah, a lot. Now it is mushrooming all over Indonesia. It is still a minority, but it is blooming.

Forgotten Generation

MRR: So were you the first Celtic punk band?
Adith: In Bandung, yes. Probably in Indonesia. In 2012, the community organized a Celtic punk concert called Celtic Punk Night Out in Bandung, Jakarta, Yogyakarta—all over where there are Celtic punk bands. But the first Celtic Punk Night Out in Jakarta, they didn't invite us. They didn't invite us because they were afraid, because they couldn't guarantee our safety. The Jakarta and Bandung scenes have some problems related to soccer issues. The soccer hooligans in Jakarta and the soccer hooligans here in Bandung, with the skinhead elements, cause problems.

MRR: Can you expand a little bit on the source of that problem?
Adith: It started with soccer teams. Bandung has a local soccer team called Persib and Jakarta has their local team called Persija. They have their own followers, and usually the followers are also underground youth. It all began from the local skinhead community, with bands like Rentenir and Bulldog Brigade, they wrote some songs about Persib, the local soccer team here in Bandung. It was a symbol of our supporting our soccer team. And then there was a British skinhead band called Last Resort who played a show in Jakarta. Our skinhead community in Bandung went to Jakarta for the show. And what happened at the concert was that the skinheads from Bandung were beaten by the skinheads from Jakarta. And one of the victims—Angkeu—is the vocalist of Bulldog Brigade. He was chained and then beaten. But I think the local people helped him get away. So since then it has become risky to be in Jakarta for the Bandung community.

As a result of that conflict, my friends and I here in the skinhead community of Bandung have tried to promote a peaceful relationship with the people in Jakarta. So even though some skinheads in Jakarta have been treating people from Bandung badly, but what we have been trying to do is accept them. So we organized an event, the Celtic Night Out Bandung, and I invited two bands from Jakarta—Tenholes and Ikat Kepala—and everything was safe. We protected them and there were no problems.

MRR: When was this?
Adith: October 2012. After that, since that success, we also helped organize another event in Celtic Night Out Yogyakarta, the bands from Surabaya, Bandung, Yogyakarta and Jakarta, and all the Celtic Punk and skinhead communities came together and there was no problem at all. Someday we are planning to do a whole Indonesian Celtic Punk concert where all Celtic punk bands from across Indonesia will perform together.

My and my friends' mission is to create a greater understanding between the members here and elsewhere to differentiate between soccer and music. In a way, hopefully, the music can unite them all. If there is a problem with differences over a soccer match, you should not bring it up into making it a problem within the music community. One of the plans is to make a Celtic punk compilation album involving the different Celtic punk bands from different scenes in Indonesia. As a result, our music is dedicated for social unity, not only about Celtic punk unity but about being Indonesian, so there is a stronger sense of unity here. We all live on the same soil, live in the same country. We probably come from different backgrounds, but we still live under the same sky.

What we really want to introduce these scenes to the broader international level, so people know that we also exist here. That we have something real here. And we offer our own uniqueness.

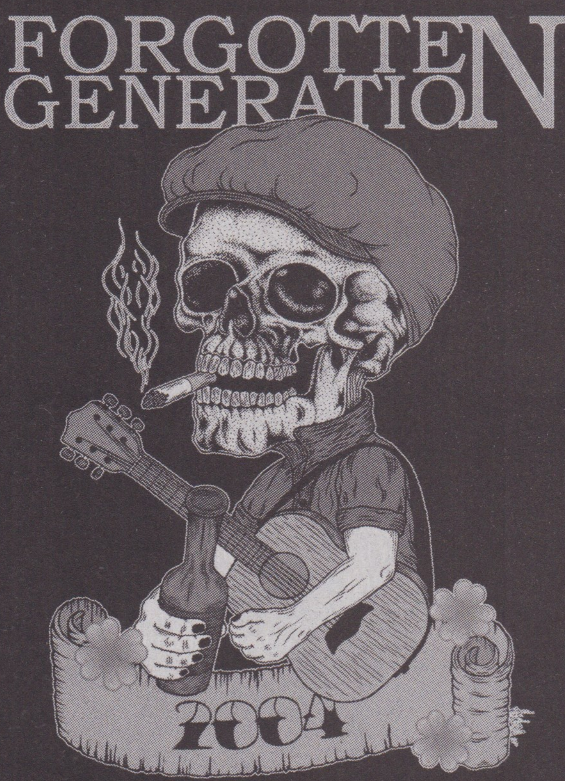
MRR: Have you toured outside Indonesia?
Adith: We haven't yet. Someday. [laughter]

MRR: Why Celtic punk? What is it about Celtic punk that you find attractive?
Adith: Its instruments. It involves a variety of instruments and that makes it fun. Fun and unique. But also it is flexible. We can play Celtic punk in any kind of concert. Whether it is a metal event, or punk event, or a hardcore event, or a skinhead event. They all welcome Celtic punk bands.

MRR: So were you playing in other punk bands before Forgotten Generation?
Adith: I played bass in Bulldog Brigade, the skinhead punk band.

MRR: Oh, right on. Do other members of Bulldog Brigade still have problems going to Jakarta?
Adith: They've made good friends with the skinheads from Jakarta, particularly in the Warriors community (the hooligans for Persija) and now they come to Bandung quite often and there are no problems.
Indra: It's like I told you earlier, Bandung people are "woles"—they take things slow, they take it easy. [laughter]

MRR: What's is the best thing about being in a punk band in Bandung?
Adith: Well, the positive side of being in a punk band in Bandung is that it is part of a community, a movement that actually inspired other underground communities and bands across Indonesia. In the early 1990s there were a number of punk bands from Bandung that were really influential, such as Rotten to the Core, Tcukimay, and Jeruji.
Indra: If I might add, in the mid-1990s, the Bandung scene was very famous, was very popular in Indonesia. They even had strong connections and networks with the punk scenes overseas. There was a claim that the Bandung scene is one of the largest scenes not only in Indonesia but in South East Asia.



Adith: We here in Bandung also have this big event called Bandung's Noise that is considered the biggest underground show in South East Asia.

MRR: What is the worst thing about being a punk band in Bandung?
Adith: The worst thing for me is that punk in Indonesia, particularly here in Bandung, is still considered as part of being a criminal. Especially from the mainstream society here. It is also difficult to deal with some people who only expresses punk through their physical appearances. They have mohawks, they have leather jackets and boots. But they often engage in violent activities and it is my opinion that what these people do is come to underground punk rock shows and they get drunk beforehand and then they just make the events become chaos. They just destroy events. They don't want to pay for the tickets to get in. They always make problems. Because of these people, we have difficulties in organizing punk rock shows and getting permits to put on shows. It gives problems to other punk rock communities that have no relations with them. But the police department just generalizes that all the punk communities are just the same.

MRR: So what is next for Forgotten Generation?
Adith: Our plan is to prepare for our second album. And we are also preparing a single tribute for an old school punk band called Rentenir (Indonesian punk band that has existed since the 1990s) that is called Football, Lovers, Drinkers. We would like to unite the Celtic punk bands across Indonesia. And we would like to bring more international attention to the community.

MRR: Anything else you want to say?
Adith: Thank you. [laughter]

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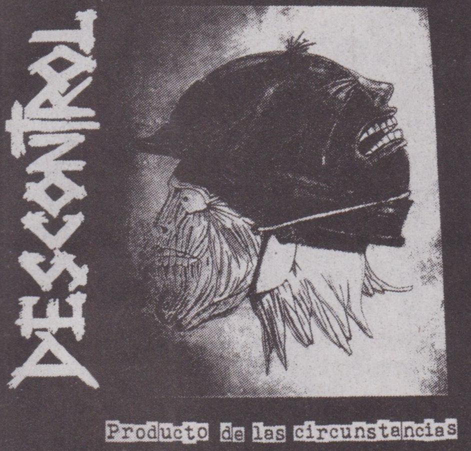
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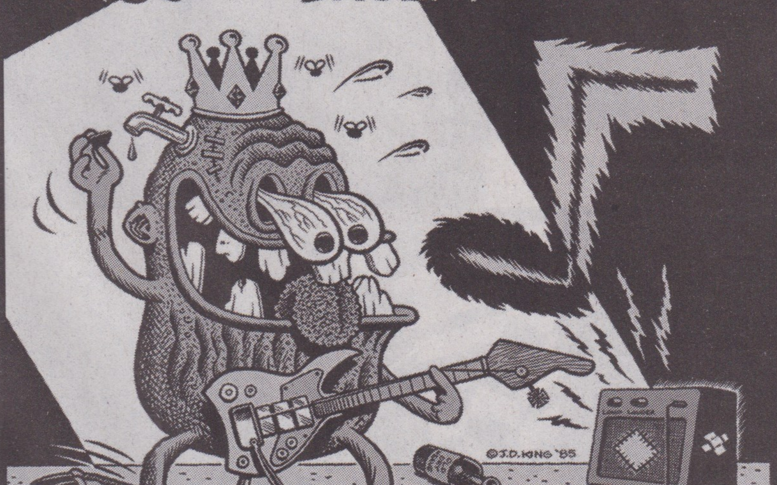

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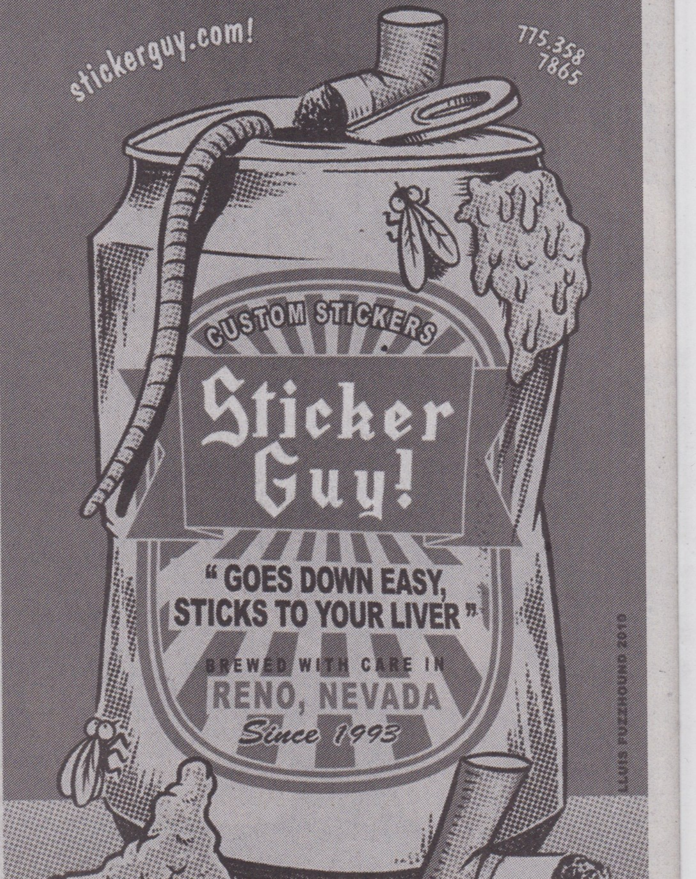
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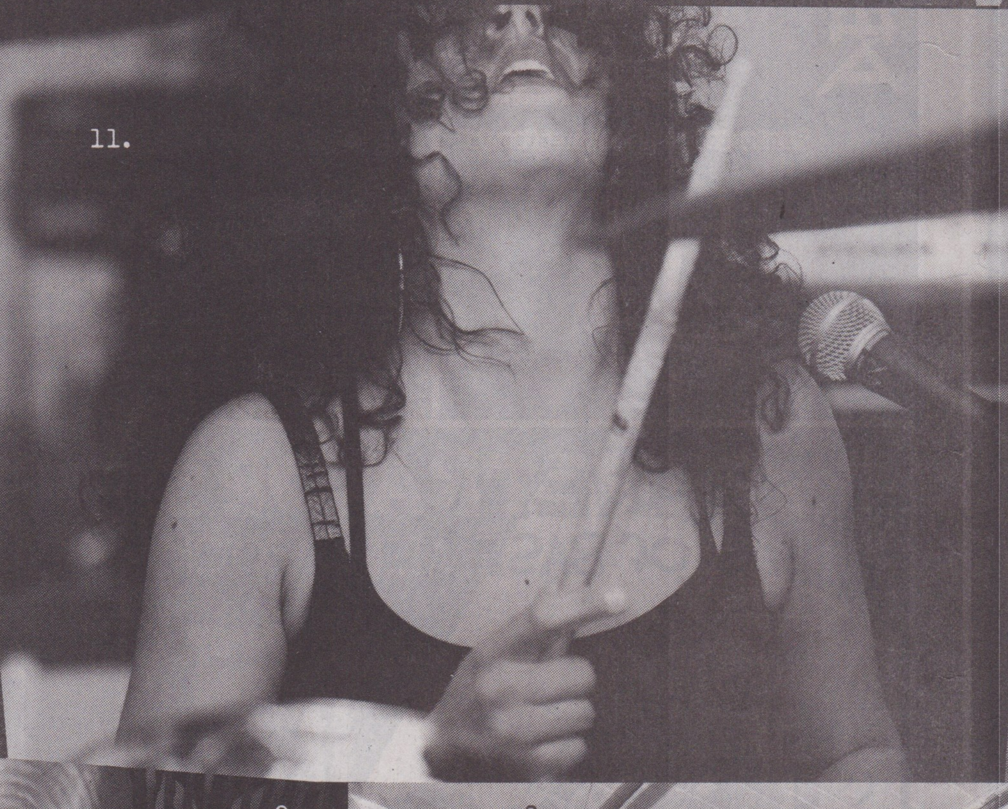
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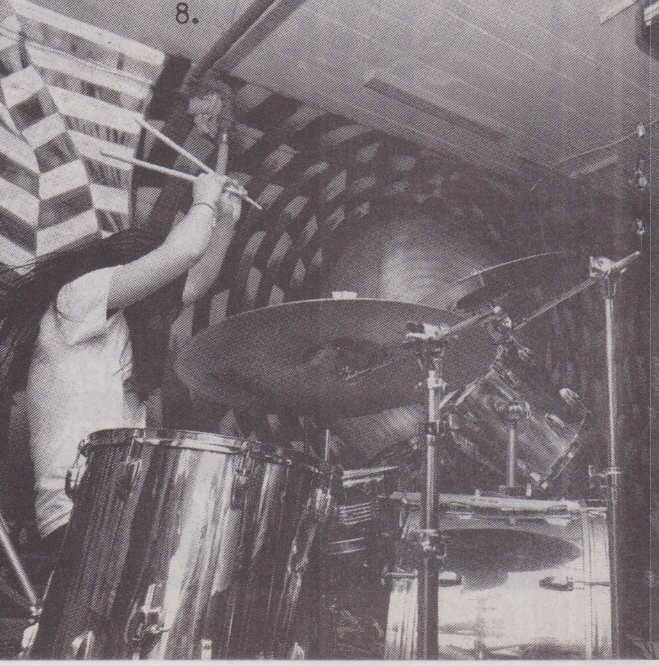
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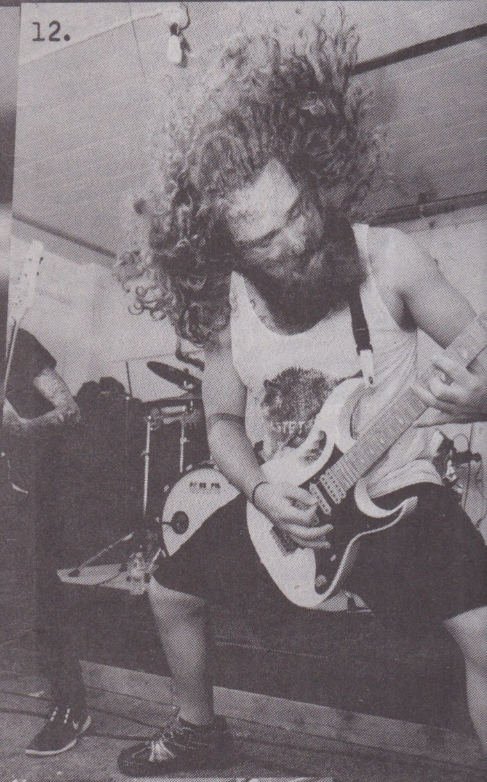
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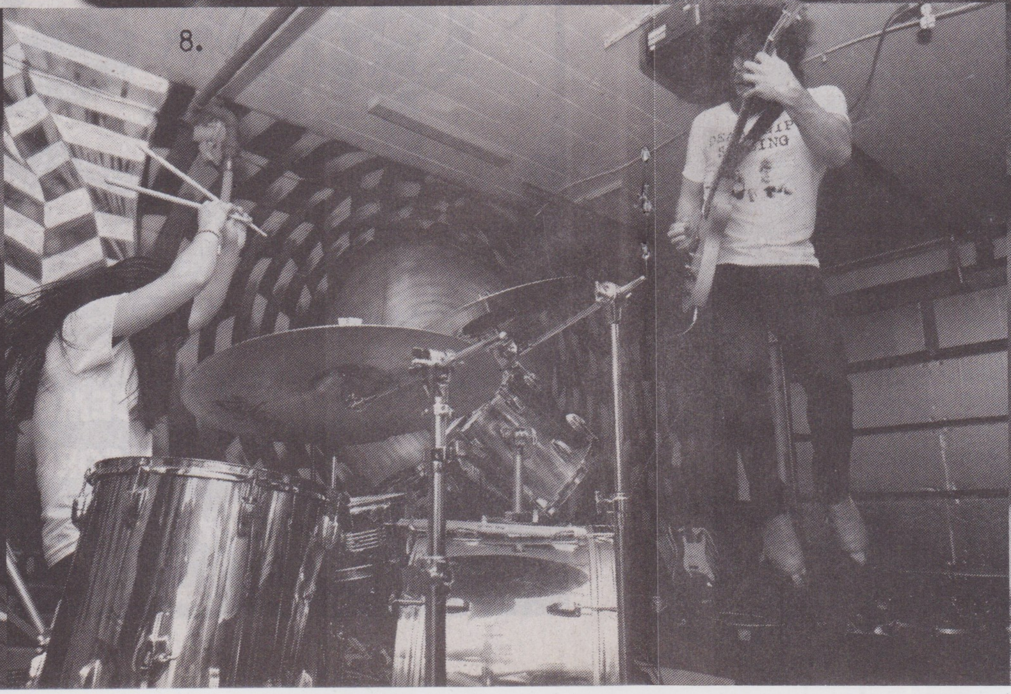
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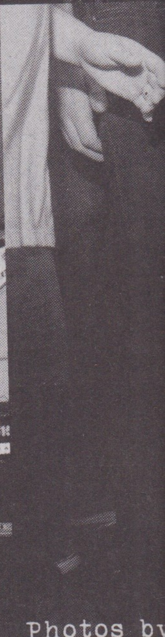

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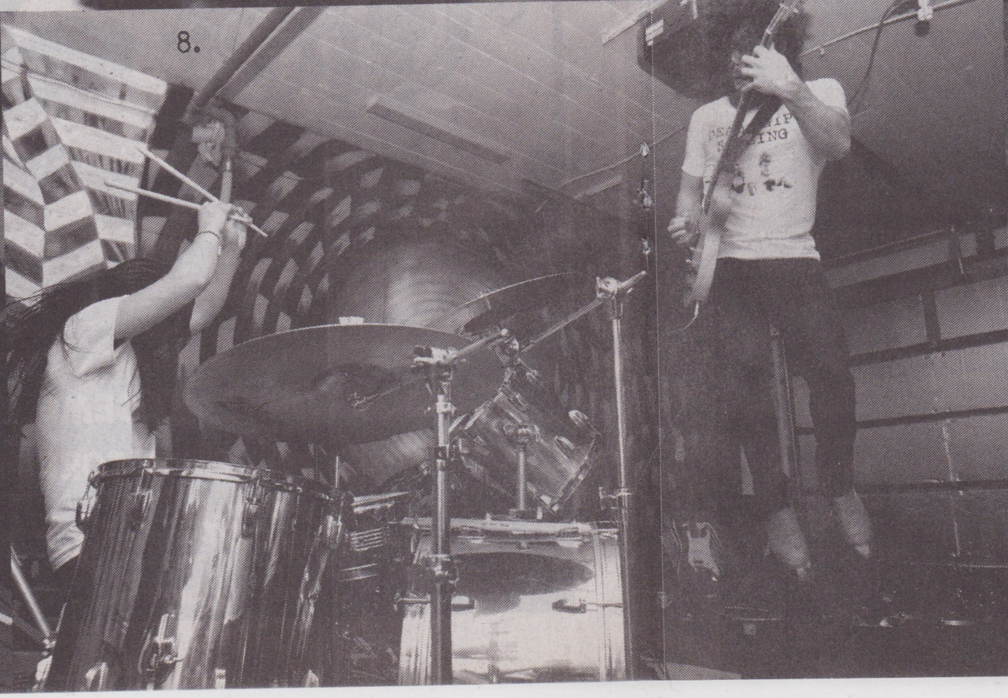

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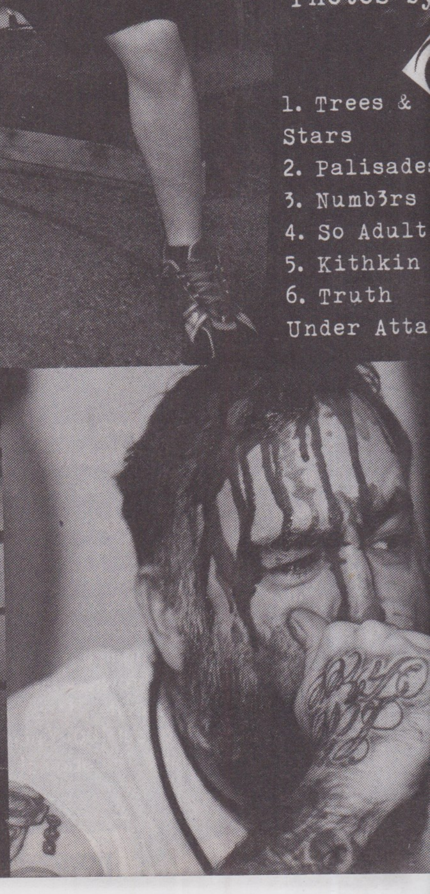

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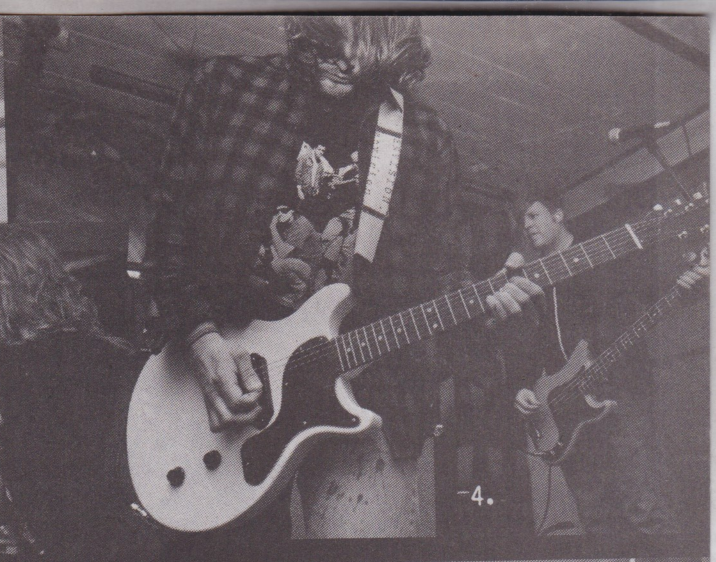

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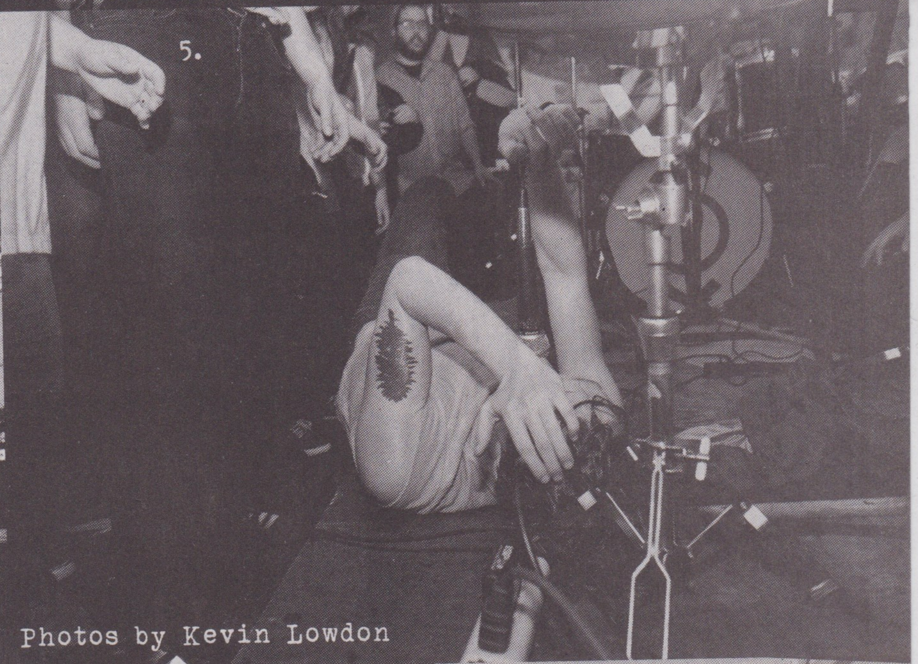

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1. Trees & Stars
2. Palisades
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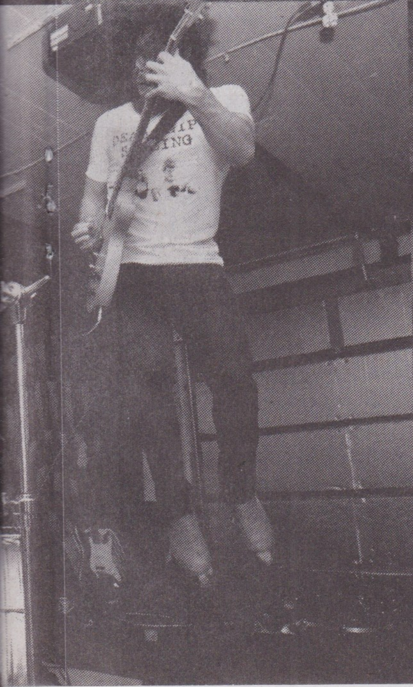

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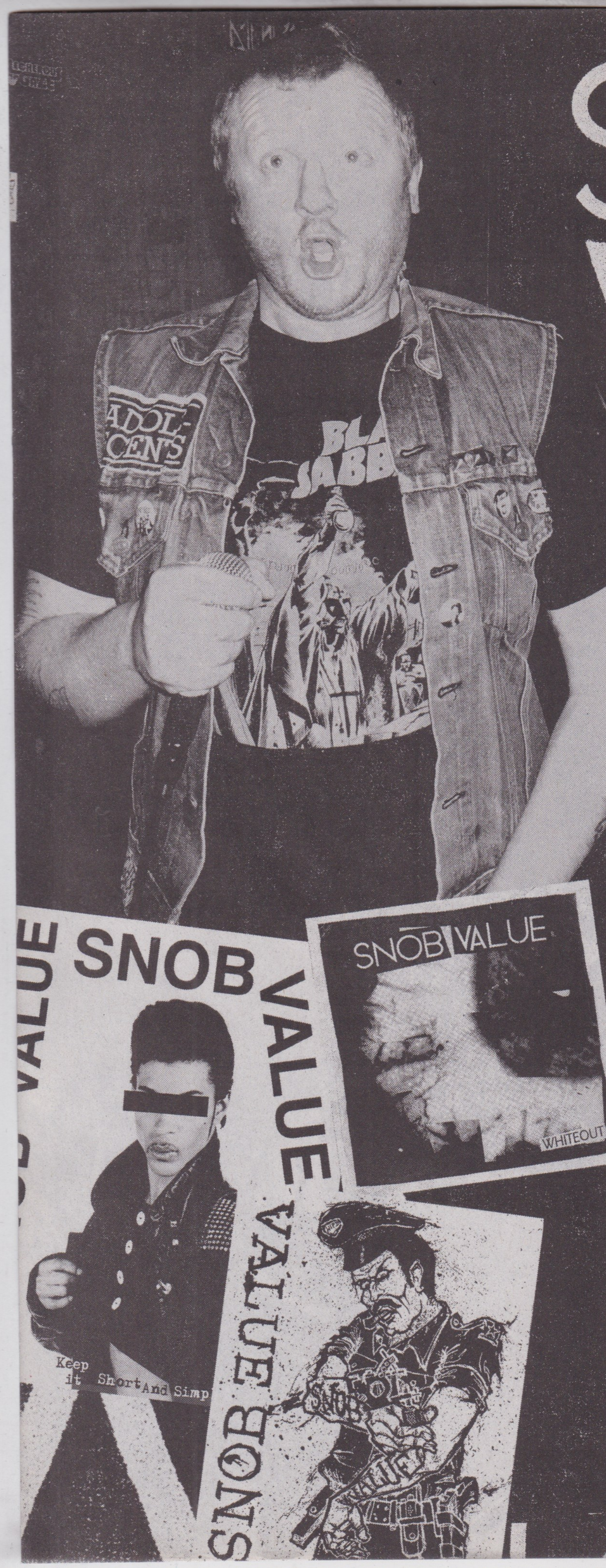


K.I.S.S.: Keep It Short and Simple. That was the name of Snob Value's first tape in 2009; a very fitting title for a band that does, indeed, keep it that way. Snotty and snarling, pissed off—so fast and punchy—down to earth yet with a no-bullshit attitude: that's what I think when I hear Snob Value. A handful of equally potent tapes and records later, and following the release of their well-rounded Whiteout LP, I finally decided to find out what the hell they're on about. Hailing from the Rhine-Main area in Germany, this is undiluted hardcore with an '80s sound and ironic bite. A nonchalant shrug, followed by a yelp and a punch, right in the face of this post-modern age of dissolution and fluff. One shot of reality please. Neat. Interview by Lydia Athanasopoulou. Photographs provided by Ivgena Knobloch, Fine and the band.

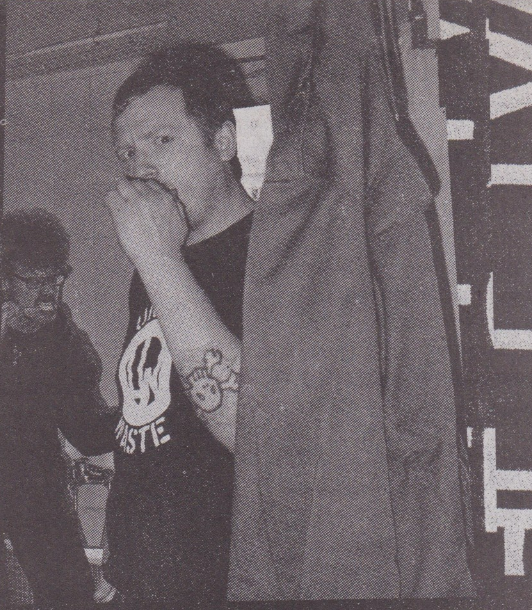
MRR: Hello there! Guten Tag! Please introduce yourselves and give us a brief history on the band, how you all met, etc.

Jens: Hi there. We started practicing in late 2008 as a 4-piece outfit without any concept in terms of the sound we wanted to play or what to sound like. It was me on guitar, Mo on bass, Schlängo on drums and Møb couldn't play anything then and still can´t play anything now—so he sings. Soon, Fabi joined the band on second guitar, and after a couple of shows, Mo and Schlängo left; normal band-internal squabbling and shit, and Alex on drums and Vince on bass-guitar were integrated, I think in 2010, up to present.

We all know each other from hanging around in the same area, some from childhood on. But who wants to know if we share the same interests or shit like that? Fuck it. We started this as bored idiots and still are bored idiots looking for a party to play. Of course, there is this lowest common denominator of dirty sound we all like and that's what we wanna do, play the stuff we like (isn't that what any band likes to do?) and fight getting older, dumb, lazy and fat since then.

MRR: You have two excellent tapes, with great artwork and a nice basement sound. How did these two tapes come about, do you do it all yourselves?

Well, Mo—our old bass player—is responsible for the authentic basement sound. We recorded the tracks for the first tape, our demo, in our rehearsal room with three mics, one laptop and with no clue at all. Mo came up with that cheap recording software and we recorded all the songs we had then. The ones we could recognize as Snob Value songs have been put on that tape and thrown at the audience. Via home-recording we copied 150 cassettes, Maz from Yakuzzi Tapes dropped a second issue of about 100 copies in different colour and cases. Sold out I think. The original artwork we did by ourselves.



The second tape actually is a re-release of our first 7". Different labels made it possible: Spastic Fantastic (Maz, again, with his main label), No More Music (Junior Vice President Axel R is now our drummer) and Matula records—500 copies made, black vinyl. We thought about a repress after the last ones were sold, but then again, who the fuck cares about a little fucking hardcore band of copy cats (some might say) and so Maz ordered another few cassettes.

No basement recordings but studio, but we still like it anyhow. Jul, a friend of ours, drew the artwork, a Black Flag rip off. Great drawing, good work; the shit we wanted. Still great. Anyway, we did the artwork together with our friends. Record artwork, shirts, buttons, stickers—on the one hand we like to do it, on the other hand nobody else was doing it. That's it.

Mo: Apropos—I've currently read "Get in the Van" by Henry Rollins. Can you tell me why the fuck he had an argument or something with MRR? I think my English is too bad so I didn't get it correctly.

MRR: You now have a new LP out. Tell us a bit about it. Are you planning on touring for it?

The songs on the LP are basically everything we've written after we released the 7" in 2010, except for "Company," which we've been playing since the very early days of Snob Value, but somehow didn't make it onto the self-titled EP. We recorded them with Denny from Werner Wiese Studios, just like the first record. Besides being very calm and patient (he needs that patience with us), Denny lets us sleep on the floor of his studio every time we're there. He has a pretty hands-off approach, so the finished recordings sound almost exactly the way we hear it in the recording room. (Is that good or bad?) We'd recommend him anytime.

Maz Spastic Fantastic paid us a visit in the studio, liked what he heard and then gathered the other labels that are involved in the release, Litty from Prügelprinz and Olivier from Crapoulet records (le label cool de Marseille).

We're not actually touring for the LP since it's been out for a while now, but we were on the road for ten days in April with our friends from Dulac, which was totally awesome. We played shows in Belgium, France, Switzerland and Germany and we had a great time with great people everywhere we went. Big Thank You again to all the people who made the tour possible, especially Fine who drove.

We actually planned to have a new 7" EP done for the tour, but this didn't work out at all because of some problems with the mastering, the sleeve, the pressing plant—problems with everything to shorten this a little. But now it's almost done and the Floating in the Void EP will be available soon.

Unfortunately, we can't play tours as much as we'd like to because everybody has so many projects to deal with (mostly extended holidays), so this was the last time for this year. We lost a lot of money on the tour and we have debts to pay back now. In order to do another tour, we will have to earn some money, so we can lose it all again. Maybe next year.

MRR: So how do you go about practicing and playing? Are you active in your local scene? Tell us a bit about it.

Since parts of the band moved to other cities in the Rhine-Main-area around Frankfurt recently and we're all busy working and/or studying, practicing regularly has become even harder than it used to be. We try to meet about four times a month, doesn't always work.

We play shows whenever people ask us to and we're all free, it's as easy as that. The last tour was the first time we actively tried to book shows, apart from filling up the occasional weekend-trip and our desperate attempt to book a two week-tour in Eastern Europe a few years back, which left us with one gig in Munich, ha ha.

And yeah, we're almost all active in one way or another. At times, Jens and Vincent organize shows in the Klapperfeld in Frankfurt, a former police-prison, now used as an autonomous self-organizing-centre. Fabi sets up shows as well, mostly in the Haus Mainusch in Mainz, a former squat on the campus. Møb writes short stories from time to time that are published in a local fanzine called Der Gestreckte Mittelfinger. Otherwise, because of his cats, he has little time for the outside world...

Alex: I do fucking nothing.

Jens: Just to mention one of Frankfurt's self-organizing social-centres I will give you a short impression of the former police prison "Klapperfeld". If you are interested in the long and cruel history of this building, which was a place of oppression and interception from 1886 till 2003 just have a look at the homepage of the history-research group: www.klapperfeld.de/en.html.

Here's a short extract of the homepage: "After the erection of the police prison in 1886 different phases of usage are recorded, the saddest highlight being the period during the national socialist regime. Throughout this period the building also served the Gestapo to detain and repress people from all walks of life, who did not fit into the worldview of the German National Socialist ideology. After 1945 Klapperfeld Prison was still used as custody. From the early 1980's on it was also utilized to detain people before their deportation. The prison was finally closed in 2002/2003."

The contemporary use of the "Klapperfeld" encompasses, for example, exhibitions, readings and discussions, shows, rehearsal rooms, workshops, parties, etc. In short it's a place for DIY-realization and a space to feel free in the middle of the concrete-jungle, although I have sometimes an ambivalent feeling caused by the building's history. All this is collectively run by the initiative "Faites votre jeu!" since 2009. Another squatted self-organized center in Frankfurt, the IVI (Institut für Vergleichende Irrelevanz), which existed from 2003 till 2013, was evicted by the cops in April.

Vince: Making music is fun. That's why I'm doing it. Not as much as I'd like to, but better than nothing. And yeah, from time to time we're setting up shows or helping friends doing it. But there haven't been that many the last year. To take part in the recommendations of self-organized centers in the Rhine-Main-area. If you're planning to tour in Germany, you should check out the AK44 in Giessen. It's a nice place with nice people, near Frankfurt and it's worth the visit!

MRR: Do you have a specific message you like to get across as a band? Your tracks are both political and aggravated; what preoccupies you when you write music?

Møb: I don't know if anyone reads a message out of my lyrics, because there isn't one specific thing I want to get across. But what it's all about in the end is a world gone mad, with me and you as part of mankind; our confusion in terms of all the shit that's going on and the attempts to deal with it. And yes, of course, on the one hand, it's all aggravated because there's things driving me nuts every day, like blockades in my head that prevent me from change, the things I say aren't always the things I do, you know, and a whole lot more annoying stuff. On the other hand, obviously all of this is political. I'm not trying to tell anybody which party is the lesser of two evils (this would be ridiculous!) as some punk/HC bands do, poor fuckers. I'm interested in the impact or the negative effects that the system in which we vegetate has on human beings. So, it's just not everyday politics but the big whole something. By the way, sometimes it's nothing but the old-fashioned "I hate you and you should get the fuck out of my way, asshole."

MRR: What do you think is punk's biggest vice and what is its greatest virtue?

Fabi: I think everybody who involves themselves with the punk/hardcore scene gets to a point where he or she is disappointed, bored or just generally sick and tired of it. Mostly, it's things you will come across in any scene that use up your motivation: personal differences; the strength you put into it without feeling you're getting back as much as you used to; the revelation that the scene is not entirely better than the rest of society and the same mechanisms are at work here, too; most of all, the fucking drag to be part of a so-called scene when all you wanna do is be yourself and hang out with friends—it's all so obvious.

What makes me want to continue to go to/put up/play shows is the people you meet. Just to be able to talk to people from all over the world, to learn about their lives and their opinions is something that happens from individual to individual—but punk makes it possible. It lets people travel and see places and faces they would never see otherwise. Growing up in this small town, it was extremely important to discover that being a punk meant making new friends from all over Germany, later Europe, the world etc. So the punk records I bought were also a connection to this secret network my classmates would never know about. By now, it's happened so often that you end up putting up shows for or playing with the bands you discovered some months ago, I'm not even surprised anymore when it happens.

MRR: Are you record collectors/obsessors? What else do you do besides playing in Snob Value? What's your life like outside the band?

Alex: I spent my youth with buying and storing records. I used to go to every flea market and to check eBay and Discogs every night looking out for vinyl. I'm not that wild on this topic anymore, in fact I can't remember having bought one single record this year (it's June now). I think I became lazy on this in my mid-twenties, luckily for me I can just keep the records in the closet without spending all my life on them. Of course I still check out friends' collections to see what they got in their homes. But to just go into a record store, have a look at the emotionally crippled men in there, talking about special editions, catalogue numbers and dead wax etchings all day and ask yourself if you want to end up this way? I don't.

Jens: I want to.

Vince: I've been studying for a few years now and hope to finish soon. This stuff makes me sick. I just moved to Frankfurt and have to realize that this shithole is really expensive and I'm having the feeling that I should move on to see some more of this world. Before I get old, embittered and lazy. My comfy source of income just ran dry, and so I'm looking for a fair-paid job right now, to pay my dues.

Maybe I should have been an obsessed record collector, so I just could sell the masterpieces, ha ha ha. No need for hired labor. Perfect. All jokes apart. Like everybody in Snob Value, I love listening to music, buying records I can afford and downloading music. Due to the fact that I'm doing this for more than ten years now, I own a fully stocked iPod and an amount of vinyl which was like the "final boss" the last time I moved. I rarely buy records now just to own them or look for some special pressings.

Pearl
export

For some time now, I'm interested in classical nerd stuff. Or is it geek stuff? I don't know where to draw the line. I'm spending hours on tinkering around with Linux and gadgets and Linux gadgets. Do I want to end up this way? Hope not.

MRR: How are you dealing with the European economic recession there, has it affected you? I come from Greece where a lot of people think Germany is to blame, ha ha! What's your stance?

Alex: The economic recession is not very present in the German media. All we hear is bullshit propaganda like "The lazy Greeks need even more of our money to be rescued again and again!" in the newspapers. According to them the reason for the recession is that everybody in Greece lazes around all day and nobody wants to pay taxes.

I don't have a real stance on this topic, because all this financial/political stuff is way too unclear for me and I don't know much of what's going on there. By the way, there aren't many socially relevant groups in Germany who do take a stance. The social mainstream doesn't have much to say about it and radical groups take advantage of the situation, delivering their endless speeches about overcoming the whole political system. But this is not my cup of tea and when I take a closer look at these groups' propaganda I'm pretty sure there's no proper solution in sight.

Fabi: Oi! Socially relevant or not, proper solution or not—I think there are groups or people who comment on the current crisis that are well-informed and theoretically advanced. Materialist criticism can be hard and exhausting work, and I'm certainly not one to be always up to scratch, but I think that's the way to go—read stuff and try to understand what's going on.

Vince and Jens: Yeah! Totally agree with Fabian. We're no experts but we will try to give a short survey of the situation in Germany.

The financial recession, let's call it crisis, isn't affecting us that much in our daily private life—yet. In the broadest sense, we all benefit from a middle class background. Apart from having enough money to pay our rent or buy food, we still have the possibility to travel around and often the power of decision whether to laze around or not. Looking at the EU, not all countries are suffering from this crisis. In fact it's Greece, Spain and Portugal who are suffering the most. Regarding the news coverage, we'd say that there hasn't been a real noticeable change for the (privileged) majority of people living in Germany. At least for those we know. Quite the contrary happened. Germany profits from the crisis because it's still a safe place to invest. The fact that there are people living in Europe who are suffering from the crisis in everyday life seems to be irrelevant. Their situation is often ascribed to individual malpractice, as Alex pointed out some lines above. This shit is reproducing racism and social exclusion. It's also paving the way for right-wing parties, fascists assholes and other conservative blockheads. Fuck off! The fact that capitalism itself is the problem does not appeal to the majority that much.

Frankfurt as the city where the headquarters of the ECB is located is becoming an important spot for the Anti-Capitalist movement in Germany. Organized by the M31 and the Blockupy alliances, thousands of people were taking part in blockades and demonstrations surrounded by thousands of cops protecting the capitalist order. In fact the majority of the protesters and activists in Frankfurt are part of the leftist movement; trade unionists and leftist parties as well as the AFA and other radical left groups. So it doesn't seem to be a real bourgeois social movement (in Germany) yet. We're positive, that there's more to come. So what's the stance? Capitalism is the crisis.

MRR: What are some of the things you are currently listening to? New or old, local maybe?

Jens: There are lots of bands and different sounds we like because listening to punk all the time is quite lame. So we're checking out other shit. Møb is from time to time active as Møb Deep, a lazy home MC. Alex is in love with AOR (adult orientated rock), Fabi is listening to the records of his older brothers, Vincent is occupied with (his) Sleep band and I will waste your time with the following lines: at the moment, while writing this, I'm listening to the Lemonheads album It's a Shame About Ray. I really love it. On this way thanks to Fabi for putting it in the Snob Value mp3 sharing folder. A few months ago, we decided to share our newest discoveries in a dropbox folder because it's a cool way to get new impressions (without having to meet in person, ha ha ha) and the downloading platforms are working worse and worse in recent times. Besides the digital stuff, we all like the haptic benefit of vinyl. The latest LPs I got: Black Sabbath's Never Say Die! (thanks Møbi for the present), Lemonheads' Lick, the Feelies' Crazy rhythms, Jay Reatard, Roky Erickson, blah blah blah... Apart from this, I really love current HC/punk bands like Wiccans and No///sé. Hopefully we'll be setting up a show for them in Frankfurt in October this year... But before I have to stop all this lame name-dropping shit, check out our buddies Dulac!

Vince: It's cool to come to the point where lots of stuff you hated some years ago turn out to be cool stuff.

MRR: Are you at all fans of nostalgia? Or do you look to the future? Gibt es keine Zukunft?

Alex: Who's not a fan of nostalgia? Old original records, old cars in jeans commercials, old stupid TV shows we used to watch when we were kids, retro fashion... Everybody likes the old shit, maybe because we connect memories of easier times with it. Me too, of course. But there's no alternative but to be headed to the future. The past is dead and gone.

Jens: Alright, I also like the old shit, like tape-cassettes, mature cheddar-cheese and the old scruffy buildings from the early 1900s. But I don't like fools who are living in old scruffy buildings and loving old-cheddar cheese, when they are wasting my time with their old fashioned right-wing talking. From another view, nostalgia as an emotion is just nice if you are not losing yourself in it. So keep your head up to the future.

Vince: I would also say that "No Future" doesn't make any sense to me. Nevertheless, there is so much old stuff I like. Especially if it comes to musical equipment and instruments.

MRR: Last words are all yours, thanks so much!

Alex: Sorry that it took so long to write down these couple of lame answers to your questions. But for our condition, it wasn't too bad. It could have taken way longer if we had not tried really hard and hadn't always reminded each other to do something.

Jens: Thanks for the interview and your huge patience, Lydia!

Vince: Aight.

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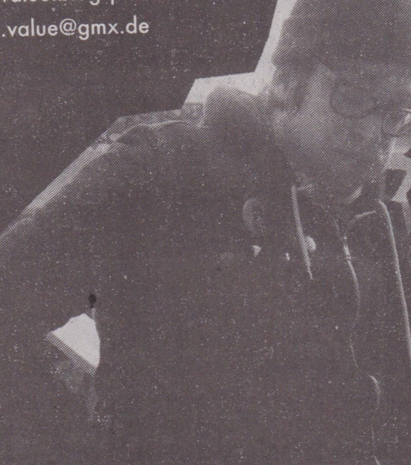

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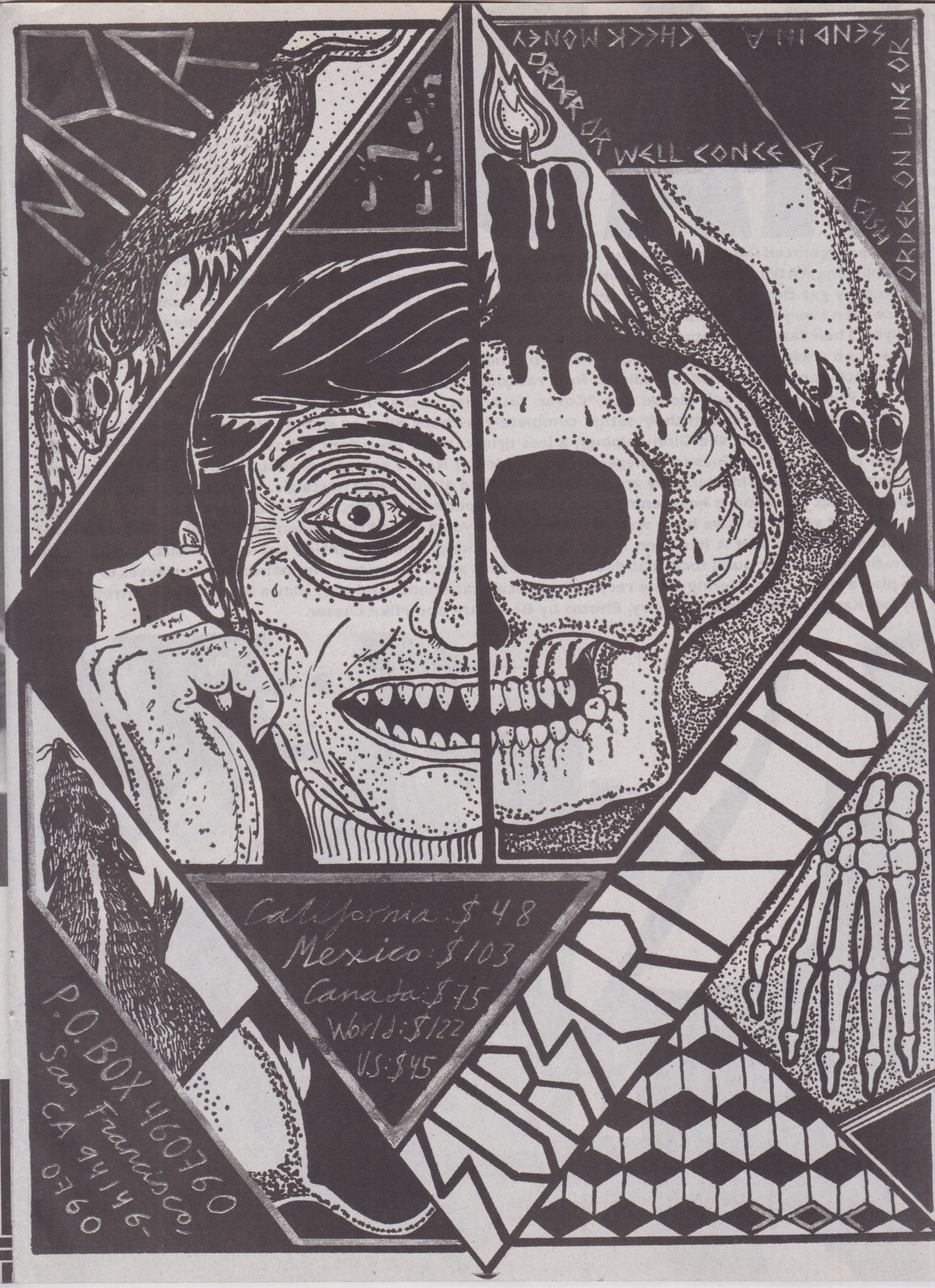
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RAD

has taken over Sacramento. And that's only partially exaggerated—guitarist Charles Albright actually named his record label Sacramento records, thus establishing RAD's undisputed dominion over the city. It seems like RAD got their ducks in a row quicker than they get through one of their sets. For their very first show they opened up for Reagan Youth, and since then every time a punk in Sacramento checks listings for upcoming shows, RAD's name always graces a flyer. Their fast, high-octane, abbreviated sets always get a crowd moving even at the most docile house show, and their snotty party antics—led by the no-bullshit bullet-point lyrical delivery of vocalist Lory Gilpatrick—are guaranteed ingredients for a raucous time.

With comedic yell-alongs like "Cover Your Tits in the Pit" and ripping scene satires like "'90's Punk," RAD spazz through their setlist completely without filler or shame. Reminiscent of Black Flag's *Jealous Again* EP (sans the Ginn-soloing); a less drunk, more impatient School Jerks; and the tongue-in-cheek ADHD of *Milo Goes to College*-era Descendents; RAD's sound is simultaneously nostalgic and refreshing—refreshing in that they are totally unabashed about being nostalgic. With a name like RAD, it's obvious that the band is hearkening back to days of punk rock yore, of '80s hardcore and a fuck-you attitude that seems to have been watered down in the years since "the golden age." RAD bring an honesty back to hardcore that it has been sorely lacking, a joking, self-referential, not-too-serious, unapologetic five-finger discount punk rock that doesn't give a fuck about wearing its influences on its sleeves or opting to play a show over offering some recycled political statement. And they play a lot of shows. Introduction by Ian Kappos. Interview Ken Fury. Photos by Ben Clark and Mike Loeser.

MRR: When did RAD form?
All: 2011.
Lory: And then we had our very first show at your birthday show.

MRR: What show was that?
Craig: It was your birthday at the Professional—Reagan Youth.

MRR: So just for shits and giggles: Lory, vocals; Craig, drums; Charles, dickhead...no, sorry...guitar.
Charles: And dickhead.

MRR: And, Anthony, you play bass. So you guys got an LP out?
Craig: Technically it's an EP, but it's a 12".

MRR: 12" EP?
Charles: I think of it as a LP.
Lory: I think of it as an extended EP…a long-playing EP.
Craig: It's like ten minutes, so it's like…
Charles: It's a half-LP.
Craig: It's pushing the limits of a 7".
Charles: It would be a long 7".
Craig: So it would be a packed 7" and, I dunno, we just wanted to make an LP and we only had enough songs, so there's like eighteen songs on it or something.

MRR: And this is the 2nd vinyl release, right?
All: Yeah.

MRR: The first one was just self-titled?
All: This is RAD.

MRR: So one thing that I find kinda cool about RAD other than the music is that at least two of you have awkward day jobs for punk rockers.
Charles: Maybe three out of four, if you count Craig's awkward delivery job.
Craig: I think "delivery job" is a typical "punk job."

MRR: So, Lory, what do you do?
Lory: I write about tech news for a living. I'm a blogger.

MRR: And then Craig, I know you obviously deliver—what do you deliver?
Craig: Office supplies.

MRR: Oh, okay, not babies?
Craig: No…no.
Lory: Although he would if someone asked him to.
Craig: If the money's right.

MRR: Charles, are you technically a professor?
Charles: No...well, I'm an adjunct professor.

MRR: Ad...junked?
Charles: Yeah, I don't know what that means.
Craig: It means, like, you're not full time.
Charles: Not a real one...not a real professor. Math. I did statistics once, but I'm more math, Math Guy, mathematics.

MRR: Just straight up mathematics?
Charles: Straight up math! [in his best Juggalo stance]

MRR: Do you teach bonehead math?
Charles: Yeah, I teach it all. I'm teaching Calculus this semester, I'm teaching Pre-Calculus, I'm teaching something called Finite Math... small-finite. It's gonna be fun. I'm gonna make a lot…so much money!

MRR: Yeah, uh...sounds like a fuckin' blast. Anthony…the most interesting guy in the world. I mean I was kinda shocked. I didn't know what you did for a living and then I was told that you were a lawyer, so I figured, "Okay...so that's what he does for a living," but actually you do what?
Anthony: Well, I went to Law School, so technically I am a Lawyer. But I don't really go to court or do anything like that.

MRR: You don't practice law.
Anthony: No, I don't practice law. I work for the State Legislature. So I do politics. We have a committee, and I work on state politics.

MRR: I find it interesting that someone would be a lawyer and then be like, "Meh...I'm gonna go do this other weird ass fuckin' thing."
Lory: Well, Anthony was already really into punk, and activism.
Craig: Anthony's an activist.
Anthony: Yeah, I'm a political person, so…
Charles: I think it's becoming more typical of people of our generation, you know...to keep this weird compartmentalized part of their lives to do like a real job, have all kinds of normal stuff, and then just have this other "crazy" part of themselves.
Lory: It's because we all figured out that we can't pay the bills playing music.
Charles: Yeah, so we just have a real job and have our band for fun.
Craig: I don't know, I think Anthony likes his job. You know…you were real active when you were young and now you have a job that's an extension of that.
Anthony: Yeah, it's not really "punk" or anything, but I think...I used to want to change stuff. I went to Law School because I wanted to have legal experience, and it's not a legal thing exactly, it's more a politics thing. We have to convince the state that we need to change. The only way to do that is to change the laws. So, I can go to rallies and protests and stuff and write letters. But it doesn't work after a while, you know, they just kinda ignore you. Now I'm the guy on the inside, you know...a little more subversive.
Lory: Anthony's also seriously a political nerd. He loves it.
Anthony: RAD is a bunch of nerds. That's why I really love this band.
Charles: On our way to the Bay Area we had a long talk about what will the Democrats do with the Super Majority in the State Assembly. That was our discussion: "What do you think they're gonna do?" "Well, they're not gonna do anything too intense because they don't wanna scare away the public, the governor probably isn't going to back them, you know he's being real quiet on the whole thing…" You know, that's what we talked about.

MRR: So you guys have played quite a few shows since you started.
Lory: Anthony, how many shows have we played?
Anthony: 52?
Lory: We've met so many great bands.
Craig: [pointing at Charles] This guy's over here figuring it out.
Charles: That's three to four shows a month on average.

MRR: So I'm pretty sure by now you guys are making a name for yourselves and starting to get bands that you feel connected to.
Charles: We are trying to. Like that band FearEction, we try to look down…like, who are the bands that are up and coming? We've been playing for a year now, so we try to help them out.

MRR: By "look down," you mean look down the line?
Charles: Yeah, well, we look down on everyone. No, we look for bands that have just started.

MRR: The younger bands.
All: Yeah.
Craig: Kinda like you did for us. You guys were playing a bunch of shows and you see there's a band that needs their first show or needs their second or third show, you give 'em a good show.

MRR: I did it because we're friends.
Craig: Well, yeah, obviously. Of course we're going to hook up bands with people that we like. We're not gonna try to play with bands that are "hot and up-and-coming." It's not like that bullshit, it's more like: "Oh, these are friends of ours and they've got this band and they're just getting started—let's get 'em a show."

MRR: Does anybody in the band book shows?
Craig: You have kept us pretty busy in the past year.
Lory: Yeah.
Charles: No, we get asked to play...Let's put it this way, we've played fifty shows and we've been asked to play a hundred and fifty shows. We have to tell everyone no. It's just...you can't play every night of the week, right? And furthermore, it's a conflict…most of us have shit to do, you know? I feel bummed because I always wanna play everyone's shows to help them do what they're doing… but we can't, it's just impossible.

MRR: I noticed you guys have become pretty close homies with Bad Daddies.
Lory: My best friend is in that band.
Craig: Yeah, their drummer, Matt Silver, is Lory's best friend.
Craig: Charles...just ran into...I don't even know how that...
Charles: Those guys are good at networking. They contacted me through the solo band that I do and I kept trying to get shows with them. At first, I kinda blew them off because I'm really busy, but they're really good. And then they offered us a

show with them in Oakland and they were just... really…awesome. So much enthusiasm. I was so stoked, we started doing more stuff with them and they have a connection to Sacramento and our friend Matt so we kinda helped bring them together and now he plays drums for them.

MRR: That's cool. They seem like really nice, cool folks.

Charles: Their singer, Camille, went to college with B from Replica/Scholastic Deth. That's how we met Replica, to be honest—Camille introduced us to them. And we got them a show in Sacto. It was an okay show, but they were really nice and friendly.

Anthony: I bonded with Matt because we went to Berkeley together and he's a lawyer, too.

Craig: That's a thing you realize, too…Sacramento is a pretty small place, so if you're playing in a punk rock band you kinda just meet everyone from either being at or playing shows or whatever. You meet so many people so fast. You start to realize how many friends you have in common with other people, and things you have in common with people in other bands. There just aren't that many of us, you know…

MRR: Since you brought up Sacramento—how do you feel about this place?

Charles: Love it.

Lory: Sacramento's rad.

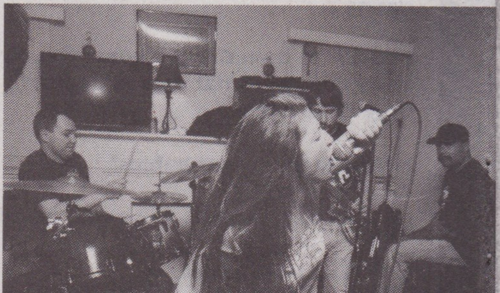
Craig: Sacramento is rad!

Lory: I love Sacramento, I love our music scene. It's not perfect, but I think we have a really good community and really good people that try to help each other out as best we can.

Craig: There're really good bands and cool people.

Lory: And there's this guy who brings all the best bands through Sacramento…Part of what makes Sacramento so good is because of what you've done in this town.

Craig: I think, as much as local bands are really important, I think it's cool that bands from wherever come and sort of inspire people and get people excited. You know what I mean? And then they see you open for a band they already know they like and you're local—they become more attracted to the local scene. So you bringing bands to town or helping to get bands to town...and other people,



too, like Chris Lemos and other people...have been really great about just bringing cool bands here, and I think has begun to build on itself.

MRR: Do you feel like when you play out of town or when you play here with a band that's not from here, do you think that there's like a weird stigma about Sacramento?

Craig: Yeah...we've talked about that.

Lory: I think that there used to be but I don't think it's like that really anymore. Every time a band comes and plays in our town, I thank them for coming to Sacramento. I know that bands and people didn't used to want to come here but now there seems to be more...Every single time, someone says, "We always have a great time when we come to Sacramento for shows," so I think over the last two years, even more than two years, it's gotten a lot better and the bands that come through from out of town are getting better shows. There was a really bad dry spell here where shows were bad, people weren't coming out, venues weren't treating bands well...but now I think that's changed a lot. I think that part of it is that "bigger" bands have gotten sick of playing these clubs and they're trying to go back to doing things their own way, like playing house shows and stuff like that…trying to get away from the club scene, so that they can be treated better.

MRR: Yeah, I definitely think it's a combination of more DIY networking and the fact that the people that are truly dedicated and involved in the past few years, aren't the same asshole shitheads that were fucking everything up in the past. I mean, this place was definitely known as a violent city for a really long time, and I don't know how you all feel...I still think that it is, but I think that we do a good job of keeping that element out of our fun.

Craig: I was thinking about that. Over the last year or whatever...all of the shows we've played for you, Chris, over at Axewave, wherever...we haven't really had a single problem…I mean, "knock on wood." I mean, I don't wanna jinx it, but like, I haven't seen a fight. I mean there's always the occasional asshole you have to ask to leave or whatever, but that's about the extent of it…like some dude that rolls in, doesn't know or understand what's going on, he wants to be a dick and he gets kinda "escorted" out...that's the worst it's been. Even with like...seriously "knock on wood"...the cops, they haven't been coming down on everyone's houses and basements and stuff as much... goddamnit! I feel like I'm jinxing it just by saying it. But it's been fucking great. I feel like these shows have just been these great parties…and nothing happens, like we just get to have fun...things go off without a hitch. Dude, we had fuckin' forward in a fuckin' basement in fuckin' Downtown Sacramento.

MRR: That was fun.

Craig: ...and with a ton of people, a drunken rowdy crowd...and nothin' serious or terrible happened. I guess in the back of my head I'm always kinda worried. "Ughh...this is gonna get fucked up somehow…" But it's been pretty good.

MRR: So, Craig and Lory, you've been together a long time, right?

Lory: Ten years.

Craig: Just now ten years.

MRR: Congratulations.

Charles: And I'm married to them.

Craig: It's weird, it's awkward.

Charles: It's actually very exciting, but emotionally it's very awkward.

MRR: So that works out. Like there's no conflict? Like, if you two are on the same page, you don't...

Charles: They're never on the same page.

MRR: So you two, Craig and Lory, don't end up ganging up on these two, Charles and Anthony?

Lory: So far.

Craig and Lory: Knock on wood.

Lory: We've never had issues either with each other nor together.

Charles: I did call their relationship a farce on stage…but...it was true at the time, so it wasn't a big deal. I've been in bands with girlfriends before and you have a fight and bring it to practice and you just take your relationship and smear it all up in everyone's faces…they've never done that... they've never done that and they never possibly will and if they do, I'll eat my hat.

Charles: No cops. Cops are not gonna fuck with any of our shows, no asshole's gonna come and fight any of us ever. It's never ever gonna happen… ever!

MRR: Or Charles is gonna eat his hat.

Charles: Or I will eat my hat!

MRR: Who writes the lyrics? Do you all take part?

Charles: Anthony!

Charles: Me and Lory write the lyrics. Lory writes 95% of the lyrics.

Lory: Charles gives me the inspiration actually. I would say one hundred percent of my songs have at least one line in them from Charles..

MRR: So "Cover Your Tits in the Pit" is about Charles?

Charles: That's a Lory one.

MRR: That's not about Charles?

Lory to Charles: I'm sure you put a line or two in.

MRR: I thought it was about him.

Lory: Actually...I wanna tell this story.

Lory: The reason that RAD exists today is that we went to see Slayer together and we were coming up with song titles and the first one that Charles came up with was "Never Turn Your Back on a Mosh" and my response to that was "Cover Your Tits in the Pit." And now we are a band.

MRR: So RAD was spawned by Slayer?

Charles: I think so. It went like this: it started at a Slayer concert, we did a Milhouse reunion, which is this old band Lory and I were in together like ten years ago; from there we kinda wanted to start a band and it kinda wasn't happening, the guy we were gonna do it with kinda flaked on us so then we're like...oh wait, that's not true…we did an M.D.C. cover band first.

Craig: It was like a one-time, one-show.

Charles: M.D.C. cover band and that kinda went into RAD right after that.

Anthony: What was the name of the M.D.C. cover band?

Charles: It was at the Sacramento Halloween Cover Show. We were M.D.C. That was the name of the cover band and that was what started it.

MRR: I kinda wondered about that because the last I heard, Craig and Lory were doing Shark Sandwich with Craig's brother.

Craig: That was years ago.

MRR: I know, but I hadn't heard of anything else except Lory was doing Captain Billy's Whiz Bang...and you, Charles, are doing your jack-off solo shit.

Charles: Still doing it.

Lory: Anthony was in a band a long time ago—what was it called?

Anthony: The last time I played in a band was around 2000, a band called Cast of Thousands, and I retired.

Charles: It was an indie rock band.

Craig: Anthony came up in the '90s.

MRR: Sounds like '90s screamo.

Charles: It wasn't screamo it was more indie...you know…more jangly like Pavement, but not like Pavement.

Anthony: It was like a cross between Jawbox…

MRR: And like Modest Mouse or something?

Anthony: Yeah.

Charles: More like the punky side of indie rock… you know all that shit like in the late '90s...like it's definitely indie rock, but it's not totally wussy…it's got a rock edge to it.

Anthony: But then I didn't play music in a long, long time. Basically my relationship broke apart, so I had a lot of free time, just sittin' at home feeling sorry for myself and I'm out in my yard one day.

Lory and Craig: We were neighbors.

Anthony: I was living across the street.

MRR: Oh, I thought Charles had posted one of his famous Craigslist personal ads.

Charles: "Hey...just got of a relationship, let's hang out."

MRR: Are there any shows that you've played that have really stuck out good or bad?

All: Even when it's bad, it's fun.

MRR: What's been the favorite show so far?

Anthony: Forward and Rat Damage.

Craig: I'd say that, tied with the show we just played at the small Metro room in Oakland with

Replica…and I had never seen No Statik.

MRR: They're fucking amazing!

Charles: We played good and we all felt pretty good...and then it was like in a row: Replica, Permanent Ruin, and No Statik...and it was like... Why are we even here?

Craig: We were kinda nervous. Like, the bands are really cool and there's a ton of people there and then we play and we're all like, "I think we did okay…we did alright…I mean, it wasn't terrible or whatever," and then the next three bands… we're like, "Fuck…we suck."

MRR: It's like the trifecta of face-melting.

Craig: Dude...seriously.

MRR: You guys took off recently—where?

Craig: The furthest we've gone was Boise.

Charles: We played with Little Miss and the No Names, which is two of the guys from Septic Death. They're great. It was in a basement that was the size of this room—[If you want exact measurements, you can email Charles...I'm sure he probably did the Square Footage Math Dance there, too.]—and there was a pillar in the way, so it was great because the pit would get deflected by the pillar.

MRR: So it was like the old Cattle Club?

Charles: Yeah, except like ten times smaller.

Lory: And no stage, just on the floor.

Craig: It was awesome.

Charles: It was us, I D, Fight, and Little Miss and the No Names. The guy in Fight...they covered Boiling Point, Bad Brains, all these old punk covers and I'm looking at the singer and I'm like, "Wait...how old is that guy?" And someone was like, "I think he just turned fourteen" But he was really tall.

Craig: They were all barely in high school.

Charles: Boiling Point…I'm singing it all day and randomly they cover it.

Craig: It was pretty awesome, really fun.

MRR: You guys went from here straight to Boise?

Charles: No, we played Reno with Out for War, SS Doom Patrol…I think it might just be Doom Patrol now. It was last minute show in Reno… People can smoke inside in Reno, it's fucking insane!!!

MRR: It's great.

Charles: Do you smoke? Is that why it's great?

MRR: I don't care. Reno is a fuckin pit and I love it! You can fuckin' drink, smoke, gamble, get any fuckin' drug you want anywhere—It's fuckin' beautiful!

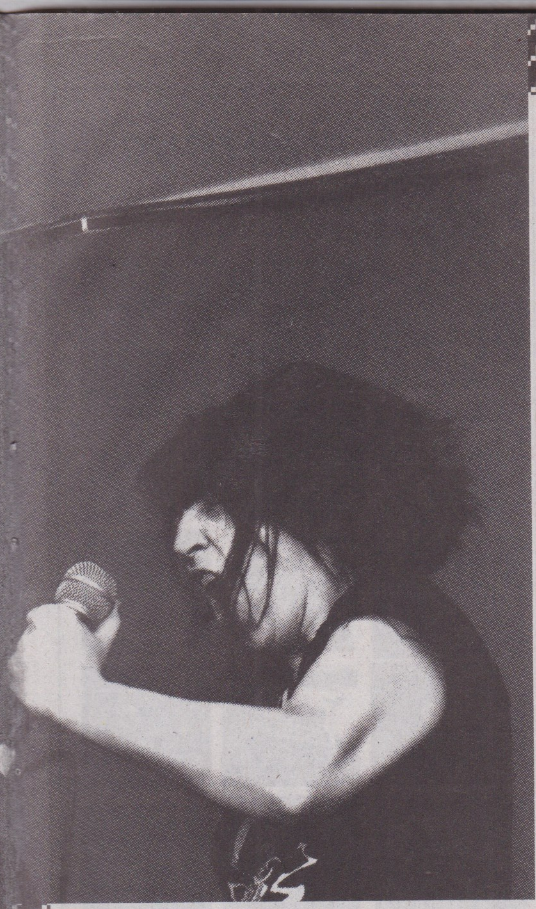
Anthony: At any time because everything's always open.

Craig: And everybody's awake all the time.

MRR: Exactly! Yeah, everybody is awake…they don't sleep in Reno. The punks in Reno are probably the scariest and also the nicest motherfuckers I've ever met.

Craig: It was pretty awesome. They all were.

Lory: They're also very intimidating at first.



MRR: They're fuckin' psychopaths... when you don't sleep, you are weird.

Craig: Once you get like two or seven beers in 'em, though, they just open right up. Out For War, they were kinda friendly...but once you got 'em drinking, they were the nicest guys...they were shredders!
Anthony: After the show, the guy who put on the show, Nate, he let us crash at his house.
Craig: But he went to go party while we crashed.
Anthony: And then we left at like seven or eight the next morning and he still wasn't home yet.

MRR: So you guys are wondering, "Should we lock his door?"

Craig: As we were driving we saw him walking down the street toward his house.

MRR: You guys didn't give him a ride home?

Craig: We're about to get on the freeway and we see him just heading home.

MRR: So what's next?

Charles: Well, the 12" is coming out on cassette in France and the Czech Republic. In fact, if anyone else wants to put it out on cassette somewhere else, get ahold of us. We got some splits we're supposed to do with Crude Studs, XTomHanX.
Lory: We want to do one with XTomHanX where we each get three minutes and see how many songs each of us can do in that amount of time.
Charles: We wanna do a split with Little Miss and the No Names. Actually, that's our first priority. They were the first people we discussed that with.

MRR: What are your influences, personally and as a band?

Anthony: Old '80s American hardcore. That's the best music there is, although Charles says our next record is going to be our crossover record.
Craig: When we do a proper LP, it will be our really bad crossover album and that will be the end of the band.
Charles: Like Verbal Abuse *Rocks Your Liver* meets Crumbsuckers.
Craig: When we decide the band's over, we make the really terrible crossover record.

MRR: What was that Ill Repute record called...*Rusty*...

All: *Rusty Balls*!!!
[All laugh.]
Someone in the room: That shit was terrible!!

MRR: So Charles is explaining that the Beatles and Black Flag are the only bands that ever mattered.

Craig: Which I was saying is not true because when we started RAD, when we started as the M.D.C. cover band, we really got into *Pick Your King* of course, which is a really good source of inspiration. So the first 7", the songs kinda have like... Poison Idea rip-off riffs a little bit, but then we were also listening a lot to the first D.R.I. record, so things started to get faster.
Charles: That was more of a natural thing.
Craig: Yeah, we wanted to play faster songs, too.
Charles: It sounds like Poison Idea, Negative Approach...the first 7" we did. Maybe a little Black Flag...
Craig: Yeah...yeah, whenever you're in a band with Charles, you get some Black Flag riffs.

MRR: [to Lory] You?

Lory: Well...okay...the band's influences versus my personal influences are quite different. I love a big variety of music. I love Japanese hardcore like Gauze, Deathside, Forward, and the Comes. I've been learning more about the '80s hardcore stuff like Negative Approach. I love Conquest for Death and Replica...so my personal influences run the gamut and kinda go all over the place.

MRR: Charles...fuck...get over here... ADD as fuck! You brought up a couple of current bands, so currently who's really stoking you out right now?

Craig: We've all been pretty stoked on the Replica demo...that band is fuckin' incredible. That's what always does it, too—you can listen to a demo and be like, "This band's really, really good," but then you play with them and you realize, "Oh...these are really great people and they're in a really great band." It just makes this total package where it just makes it easy to love the band. Lory and I always felt that way about Conquest for Death. Whiz Bang played a show with them, we chatted with them for a little bit...and they ended up being the coolest people, and they put on the best live show. You just start to love the band, not just their music, ya know? Like, the...entity. That's how I feel about Replica lately. No Statik is...they blew me away at that Oakland show.
Lory: That's another band with just the nicest people in it. They were so friendly to us.
Craig: That always puts it over the top for me in liking a band is when you meet them and they end up just being really good people and they're doing a great band.

MRR: I agree.

Charles: There's this local band, Crude Studs, who we played with on the radio in Berkeley and they're our friends...but I think they're great and they're getting even better by the second.
Lory: XTomHanX is on my radar right now.
Craig: They were great at that last show. I love Chris.
All: Bi-Marks!
Craig: They're a fuckin' killer band to watch.
Charles: Lecherous Gaze is really great.
Craig: I thought they were fuckin'awesome.
Charles: Drug Culture and Stress Relief...great! I want to point out that they were proof positive that most of the straight edge people are the kindest, nicest, sweetest people. They're not the assholes you read about...not those motherfuckers from Utah!
Charles: They were just so non-judgmental.
Craig: The singer of Stress Relief was saying that he was twenty-years-old...and I'm thinking, "They're already on tour and playing in a kick ass band."
Charles: [heavy sigh] If only I had those years back.

MRR: How old are you, Charles?

Charles: [very proudly] I'm the second youngest in the band, 33. I'll be 34 in a month or two.

MRR: Nobody cares about your birthday, dude.

[All laugh.]
Charles: I know.
Craig: I'm 33, also.
Charles: Anthony's gonna be 40 really soon.
Anthony: I'm 39.
Lory: 38.

MRR: You got any last words for the MRR readers?

Craig: Sacramento is RAD, got some good bands... Rat Damage, Crude Studs...
Charles: Rat Damage, Crude Studs, XTomHanX, RAD 2013.
Anthony: Come to Sacramento and find out.
Charles: Oh...we're hard as fuck! Can you put that in the interview? That should be the theme of the whole interview is how fuckin' hard we are.

Discography:

This is RAD 7" – 2011 (Sacramento records/Phono Select records)
Live on KDVS cassette – 2012 (Sacramento records/Pleasant Screams)
This is Not a Final War Demo cassette – 2012 (self-releases)
Loud & Fast LP – 2013 (Sacramento records/Phono Select records)

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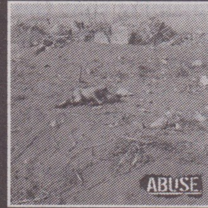

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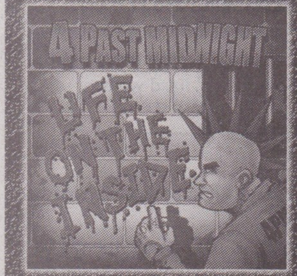
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The New Flesh is a dark punk band from Oakland, California playing brooding punk with hidden, sustaining low vocals and fast drumming. Alternating broiling, full dissonance and persistent echoes with an almost choral pallor. Rising. This interview took place in late May 2013, after I'd just recently seen them open for a bunch of raging hardcore bands. Over cherries and oatmeal cookies I asked to find out about their lyrics, what the future holds and why they are excited about being in the Bay Area. Interview and Intro by Julia Booz. Photos by Martin Sorrondeguy.

THE NEW FLESH

The New Flesh is Ben–vocals and bass, Aryel:–drums, Bryan–guitar and backing vocals, Matt–guitar

MRR: How did you pick the name for your band?
Ben: It was suggested by Bryan, we had a couple different ideas. It's from the movie *Videodrome*. Not so much because of…half of us haven't even seen the movie.
Aryel: It's on my agenda. Every other show we play there's somebody who says "The New Flesh! From *Videodrome*!"
Matt: Yeah they get really excited about it. That way we can find the people that are "down."

MRR: Does it have anything to do with anything? It is about punks? Or goths? Or anything?
Bryan: Deborah Harry is in it. There's a punk in it.

MRR: Is it true you guys didn't know each other before forming the band?
Ben: It was all kind of acquaintance level. I met Aryel and Matt through touring. Probably four or five years ago I played a show with Aryel's band Chest Pain in Redding and another time I played with Matt's band Sacred Shock, and stayed on his floor. So when Aryel moved to Oakland, I'd had this idea for this band, but couldn't find people that wanted to play this kind of music. I saw Aryel at a show and knew he was a really good drummer, I asked him about starting a band. He was like, "I don't want to play anything fast like in a hardcore band," and I was like, "this wouldn't be a hardcore band." I became reacquainted with Matt and realized they had both lived in Austin, but didn't know each other, which was bizarre. Matt and I practiced together a few times and kind of wrote a few riffs. We got together with Aryel and they suggested Bryan who I'd never met before.
Bryan: They practiced together before I'd met Matt or Ben.

MRR: I remember being at Linden Street (sadly missed Oakland punk house) and you told me you were about to go to a band practice and were like, "I don't know anybody in this band!"
Bryan: I was terrified.

MRR: But you knew the kind of music they were doing?
Bryan: No, I didn't know what was going on at all.

MRR: True blindness.
Aryel: I told you it was post-punk.
Bryan: I didn't know what that meant.

MRR: Seems to mean a lot of different things to different people…
Bryan: I was thinking like the Mekons or something.

MRR: I was noticing on your bandcamp that it says "deathrock" and "crustfuck?" Did you guys create those tags?
Bryan: Yeah, I was just being an idiot.

MRR: Total bullshit then? I don't know what "crustfuck" means…
Bryan: Crustfuck is a word I made up when I lived in Athens with a couple that would have sex…
All: (laughing)
Bryan: They were *really* gross and unhygienic. Their sex air was different than other people's sex air. You know when you walk into a living room and think, "Somebody had sex here…?" They were just crustfucking.
Ben: If anything, it's funny with the "deathrock" thing, people call us that, but…

MRR: Is it just a different way to say goth-punk?
Bryan: Now it is. With Christian Death, it's more noisy and weird. I don't think we're noisy and weird…like that.
Matt: I think it's comfortable for people to use labels. When you're starting a band, you kind of maybe have an idea like that. Or a band with something in mind, but then you get to evolve, learn to play with each other and something new comes out of it.
Ben: Which has definitely happened with us. The last few songs we've written have gone in a direction that I don't think we expected it to go.
Matt: Sometimes we'll be writing something…and we'll say "this kind of sounds indie" and we'll talk about it for a second, but then say, "Oh well, we like it, so whatever we'll do it anyway." That's the magic I think in evolving with a band, you just see how things come about and roll with it. With whatever feels comfortable and without worrying about how others will perceive it.

MRR: Well with the outfits you are wearing people won't perceive it as indie rock probably. Do you ever use the label goth-punk when describing yourself?
Ben: I typically say "dark punk" that's more the direction I think than goth, which implies an aesthetic that we don't have at all.

MRR: Ben was telling me there's going to be Sartre on the LP cover. Do you want to talk about why you chose that or what it is?
Ben: Sure. I've had this idea for a long time, and in other bands I've used references to different existentialist authors. I was in a band before this that had a record called *No Exit*, named after the play by Sartre. With this we used pages ripped up from *Nausea* for the background. That's one of my favorite books. With a lot of the lyrical content and the direction the lyrics go, I think it matches up with a lot of the feelings and sentiments from *Nausea*.

MRR: I noticed you have a song "Being and Nothingness" named after another book of his.
Ben: Yep, that's true.

MRR: I don't think I've ever seen anybody do that. Do you think existentialism informs the lyrics?
Ben: It's a huge influence for me. Existentialist writing has influenced me as a person and also my lyrics from the past few bands I've been in. As far as the type of music and the connection to that sort of thought, it's funny that for me, my introduction to that was listening to the Cure, and hearing "Killing an Arab," and I was bummed because I thought "this band is fucking racist," and I didn't know what was going on. Then I got into Camus, read *The Stranger* and from there that was a gateway to a lot of that stuff. It's a funny, ironic connection for me between that to the style of music that we're playing. I would definitely say it's a huge influence, lyrically.

MRR: I didn't actually know anything about it. I read Sartre in college and took a philosophy class; but I can't remember much. I was looking it up since you told me that about the LP cover and the Wikipedia page talks a lot about bad-faith. I was thinking about that not as loss of religious faith, but the idea that you aren't your job or your social class in society. You are or aren't what other people think you are. I was wondering if that's what you were thinking about at all.
Ben: I wouldn't say that I set out writing songs related to specific existentialist themes. It's just my lyrics generally line up with it.

MRR: How do you write songs? Does someone brings a completed song in, or do you jam, or is it somewhere in between?
Matt: We've been doing a lot of jammin' lately. Usually Ben has a bass line, that's how the band started. Everyone brings things, like Bryan wrote a song, Aryel wrote a song. I don't know if I really brought a riff, but I always add guitar parts to everything. Everybody is contributing a lot.
Ben: Usually I come in with one or two riffs, we start there and add on to that.
Aryel: One riff will just be one part of a song and the rest of it we get together on and write in the studio.
Bryan: I'm not a big fan of bringing in complete songs. When you collaborate, things come up that I never would have thought of.

MRR: Do you think you'll ever make a music video?
Bryan: I want to. Ben argues with me about it. I love that format so much.

MRR: I feel like not a lot of people I know do it. I think it rules. I love Nü Sënsae's videos for example. Grass Widow, oh, and Shannon and the Clams' videos! I think more people should use the medium!
Matt: I've never done anything like that before.
Ben: I'm nervous it would be considered cheesy. I'd definitely consider it.
Bryan: It's hard to get into something like that. It's like your first video is kind of like your first band and I wouldn't want to put out my first band right now. But I don't care.
Aryel: If we weren't in it I would be more into it.
Ben: Yeah, totally.
Bryan: I would totally be in it.
Aryel: It's easy for music videos to seem really contrived, and that's the last thing I would want. But I don't think it's inherent to the medium. I feel confident saying our music isn't contrived; if we did a video it's just a different art form.
Bryan: Or if Lee Ving was in it.

MRR: Isn't that guy also an actor?
Bryan: He was in *Clue*! He was so bad though.

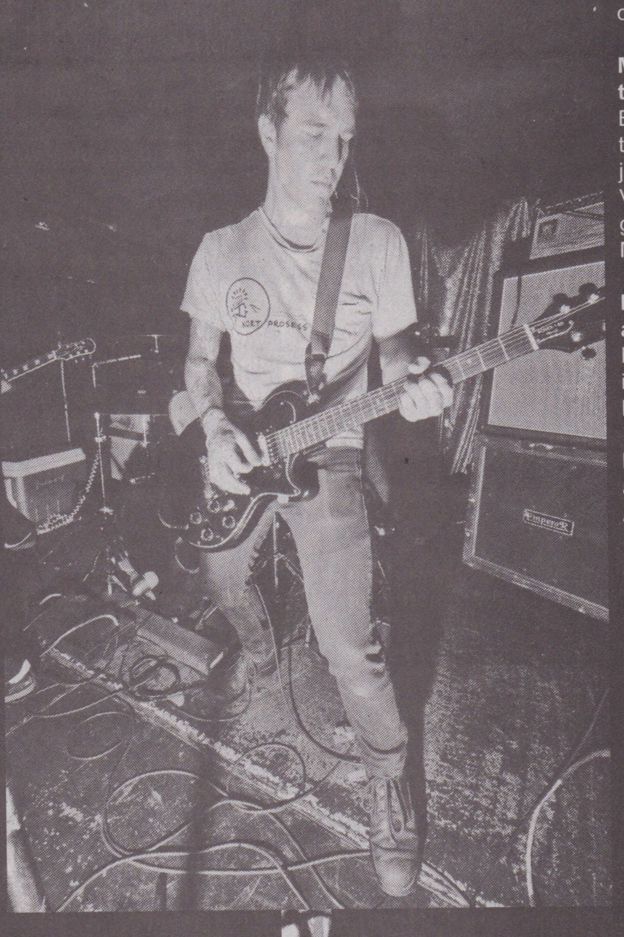
MRR: I noticed you have one song that Bryan sings. It sounds like such a different band; it reminds me of that one song the bass player sings on the *Ghosts* LP of Marked Men. Because of the way the vocals sounds, I like it a lot. It is so unexpected and different. What made you feel like it had to be in this band or what made you want to take over the mic?
Bryan: My example was "Sound on Sound," by the Big Boys. It's my favorite Big Boys song actually. I was a little bit nervous; I didn't want it to be so far off. It was one of those things. After my old band broke up where I was singing, I swore off ever singing again. I didn't want to do that. But sometimes songs come and you really want to say something and you want to say it with your own inflection.

MRR: You wouldn't want to hand it over.
Bryan: Sometimes you feel too Gollum about it. Like "my precious."

MRR: Interesting.
Bryan: But I also feel like with all the instrumental qualities it doesn't sound like too much of a departure.
Matt: We did talk about when we wrote that—that it did sound different enough where we noticed it and brought it up, but that felt really good. It was like, "Whoa we can incorporate some other sounds," but it still felt like part of our set.
Bryan: When we were typing up the lyrics, for the artwork we realized that the anxiety in the lyrics I was writing were in Ben's lyrics. Almost all of those songs have a presence of anxiety that is to me the theme to the lyrics of the record. When I read it my leg starts to go up and down really fast.

MRR: I noticed that. I see themes of betrayal, revelations, lost hope, lost faith, general bleakness and agony, all came at me. I like all of that stuff. Do you think you'll ever have an angry song?
Ben: I think there's anger in a lot of the songs. [Out of what you mentioned,] the one that stood out to me is betrayal. I could be wrong, but I think the one you're thinking of I don't see so much as a betrayal scenario, but a crude realization of what the truth is. A lot of it could be perceived as betrayal, but it's more about coming to grips with realizing the way things are.
Bryan: As I get older, disappointment replaces anger.

MRR: I've noticed that I haven't seen you talk between songs at all. But in a different band that you're in you talk between every song. Is that just because of the genre? Like you don't want to describe the songs?
Ben: The last two bands I sang in have a more political angle. Although the lyrics for New Flesh are mostly personal, I see the personal as being political so there are underlying political themes that could be connected. With these songs I'm much more open for them to be up to interpretation, rather than having to feed them to people. With more political or social issues, you really don't want that to be misunderstood. So when addressing specific issues at hand it's one thing, but there is more of a taking the lyrics as what you will with this band. I want to let people take it for what it is. Which could be a lot of different ways.



MRR: What kind of "ism" is New Flesh?
Bryan: Realism.
Aryel: Can't say existentialism at this point.
Bryan: I mean, the record is called *Reality*.
MRR: Do you track who digitally downloads your band? Do people pay for it?
Bryan: A lot. It's crazy.

MRR: Why?
Bryan: That people are that generous.
Ben: There have been people who give ten dollars for our demo songs. The tape was two or three bucks, so for someone to pay ten dollars for an online thing is generous.
Bryan: I just want the music to get out there.
Ben: For some reason there's been a lot of talking to people in Poland.

MRR: You going there? What's the tour you are about to go on?
Ben: Next summer is Europe. But sooner there are two, one in July is going to be just the West Coast, from Tijuana to Vancouver and then in August we'll be going to the Northeast and a bit of the Midwest for about two weeks.

MRR: What bands are you excited about playing with?
Bryan: We haven't gotten it booked yet in that regard.
Matt: We're playing with Arctic Flowers.

MRR: What bands are you excited about in the Bay Area?
Aryel: A lot of stuff!
Matt: Replica.
Aryel: There's a really amazing hardcore scene here. Locally that's who we play with. It's cool, lately there's been more of a crossover with genres that will play together. Replica we've played with a few times, they've been awesome.
Matt: Die Hard, but their singer is moving away.
Ben: I like that the Bay Area has shows like the other night, with Infernöh, Effluxus and Absurdo. We were obviously the odd band out but it didn't feel awkward to us. The punk and hardcore community in the Bay right now have a lot of cohesion and there's a lot of overlapping. For me, when I was younger, coming to shows in the Bay Area there were more divides. There still are, but in general there are a lot of good bands that are really different. I really appreciate that. There's such a good community feeling.

MRR: Do you think there are venues here that foster that more than others?
Ben: In general, DIY venues like houses and warehouses are going to foster that sense more than bars. We play bars, but almost always prefer DIY places for the sense of community. There are obviously things to be said about the advantages of playing a place with a really nice PA, but the sense of community is, whether we play like the RCA or other houses…

MRR: When is your record coming out?
Ben: In June. We are releasing it; we decided to do it on our own. In Europe it's being released by Cut the Cord That… records.

MRR: Why did you decide to release it yourself?
Ben: After we talked about it, I've had experiences in the past I wasn't completely satisfied with how things turned out, with things out of my hands, wanting to maintain certain ethics, the treatment of the art that you are doing. We realized that we wanted to do it ourselves and we were in a position to. It's exciting to have control over it. Self-determination.
Matt: To have total control over the distribution of it and how much it costs…
Bryan: When Vinyl Rites put out the Neon Piss 7" Daniel called me and told me that "All labels are obsolete and you should just do this yourself. I'll give you a list of everybody I distro to." He's very genuine. With that information, and being on tours where we would run out of records because we only had the 20% of the records that labels give you, we took steps to ensure that this won't happen because we will have all the records in our possession.

MRR: How do you guys feel about crowd-sourced funding?
All: *(groans)*
Bryan: Like Kickstarter?
Aryel: I wouldn't consider it.
Matt: If you were a band with a DIY ethic why would you get somebody else to do it for you?
Ben: It seems really cheesy. People can do whatever the fuck they want but for us, with punk ethics luckily we're all on the same page about stuff like that. We've never talked about this and I already know we're all on the same page about it.
Bryan: You are forcing your foot in…it's like, when a punk space has to throw benefits constantly. If they are really fulfilling a need for the community then they shouldn't need to do that. Bands that use Kickstarter are forcing their will upon the public instead of gracefully growing. It's like trying to take up more space than they're being asked to. If the demand were there you wouldn't need the fundraiser.

MRR: What are bands nationally or internationally you are excited about?
Bryan: I really like Total Control. Pretty much all that Australian stuff. I'm really going to miss Rank/Xerox, I love them. The Estranged.

MRR: I read somewhere that the Australian government is working with the US to encourage culture sharing for the promotion of the arts. Have you heard about that?
Matt: I had a friend from Australia who got government money to travel here. A grant for screen-printing.
Aryel: I'm really into Siamese Twins; they just put out a new 7".
Bryan: I liked Cold Beat a lot.
Ben: I like Hysterics a lot and a lot of bands from Barcelona. Absurdo.
Aryel: Belgrado live was phenomenal.
Bryan: Levetations from Germany.
Matt: I'm holding back. There's always more stuff that I'm learning about.
Bryan: The new David Bowie record is sick.
Aryel: Anti-mob from Greece, I'm interested in what's going on there socially and politically, and I feel like you can hear that struggle in their music.
Ben: Condition was really awesome live. Their 7" is really good. A lot of it isn't current but there's a label from France called Tian An Men '89 that's putting out a lot of awesome releases this year. They specifically do punk from countries that typically don't have punk come out of there often because they don't have the financial resources to put out records. They specifically do comps and bands from countries that don't have records coming out of them.
Matt: That label has been around since the early '90s. They are about to release seven records from Syria, India, and Morocco…
Bryan: Sublime frequencies of punk.
Aryel: My old hardcore band recorded at the same studio that Sublime did in Austin.
Matt: My old band recorded in the same studio as Vanilla Ice in Dallas. Anyone else?
Bryan: Neon Piss recorded in Stan's old studio where Louie Louie was recorded.
Matt: Stan's first board was the same board that Coolio recorded on.
Bryan: I was in the original cast of Annie…
MRR: Where do you get your news?
Matt: I listen to a lot of KQED. I check the SF Bay Guardian when I'm bored at work.
Aryel: Various anarchist news websites.
Matt: *Maximum Rocknroll* news…

MRR: Do you ever watch Al Jazeera?
Bryan: That's my homepage on my computer. I like their perspective a lot; I don't necessarily get behind all their angle of things. I read the *Onion*, too.

MRR: Do you listen to the *Maximum Rocknroll* radio show?
Ben: Every few weeks. The South American one was really good.
Bryan: Living in the Bay Area has given me a warped perspective. I went back to Georgia last summer and Greg had played a bunch of southern bands on *Maximum Rocknroll* radio and they were all so stoked to be on that radio show. Living so close to it, you forget it means a lot to people elsewhere. They aren't just Bay Area panhandlers. It made me really happy. It reminded me of when Dan Goetz gave my Georgia band a really good review in *Maximum Rocknroll* and it was the coolest thing that ever happened to me…for awhile.

MRR: Are there any zines that you are really excited about?
Matt: *Mountza!* from Greece. It's an insult. Like a fuck off.
Bryan: I just got a zine from a guy in UV Race actually, called, *Life Stinks, I like the Kinks*. It's one of the smartest zines I've read in a long time—about how the Kinks were such hateful, spiteful negative people. It was written really well.

MRR: Speaking of Australia again, one of my favorite zines of all time is *Lessons I Learnt from Motörhead, Written By An Actual Doctor*.
Aryel: It's not a regular zine, but there's a new Bay Area anarchist newspaper called *Fireworks*. It focuses on things happening in the Bay that aren't just relevant to anarchists, but to anyone living in the Bay.
Bryan: *You Bet Your Sweet Ass I'm a Turtle*. I love that zine, by Aesop and Matty Luv, *Mothers News* from Providence.
Aryel: *Disunderstood* is a hilarious zine.

MRR: Do you see this band lasting really far into the future or are you just living in the moment?
Ben: I know for myself, we've only done one small trip but the way we got along was really positive; so it has the potential to go for a while. I haven't thought much about the future, but the way we operate and get along is much more functional than other bands I've been in.
Aryel: I could say the same.
Matt: Just the short trip we did was so smooth. We're pretty communicative. Everybody is pretty grown up.
Ben: With the dynamics of doing something creative together and also traveling together, we've had enough negative experiences in our own situations to know what we want and we all have a standard that none of us have any problem meeting.
Matt: That's what it is. We've all toured and done bands a fair amount so we're already on the same page about a lot of stuff.
Aryel: And musically, too—the fact that we're open and do things naturally has more room for a long-term project. We're not trying to force anything. You hit a wall that way. I'm pretty stoked about it. I hope we're around long enough to go to Europe next summer!

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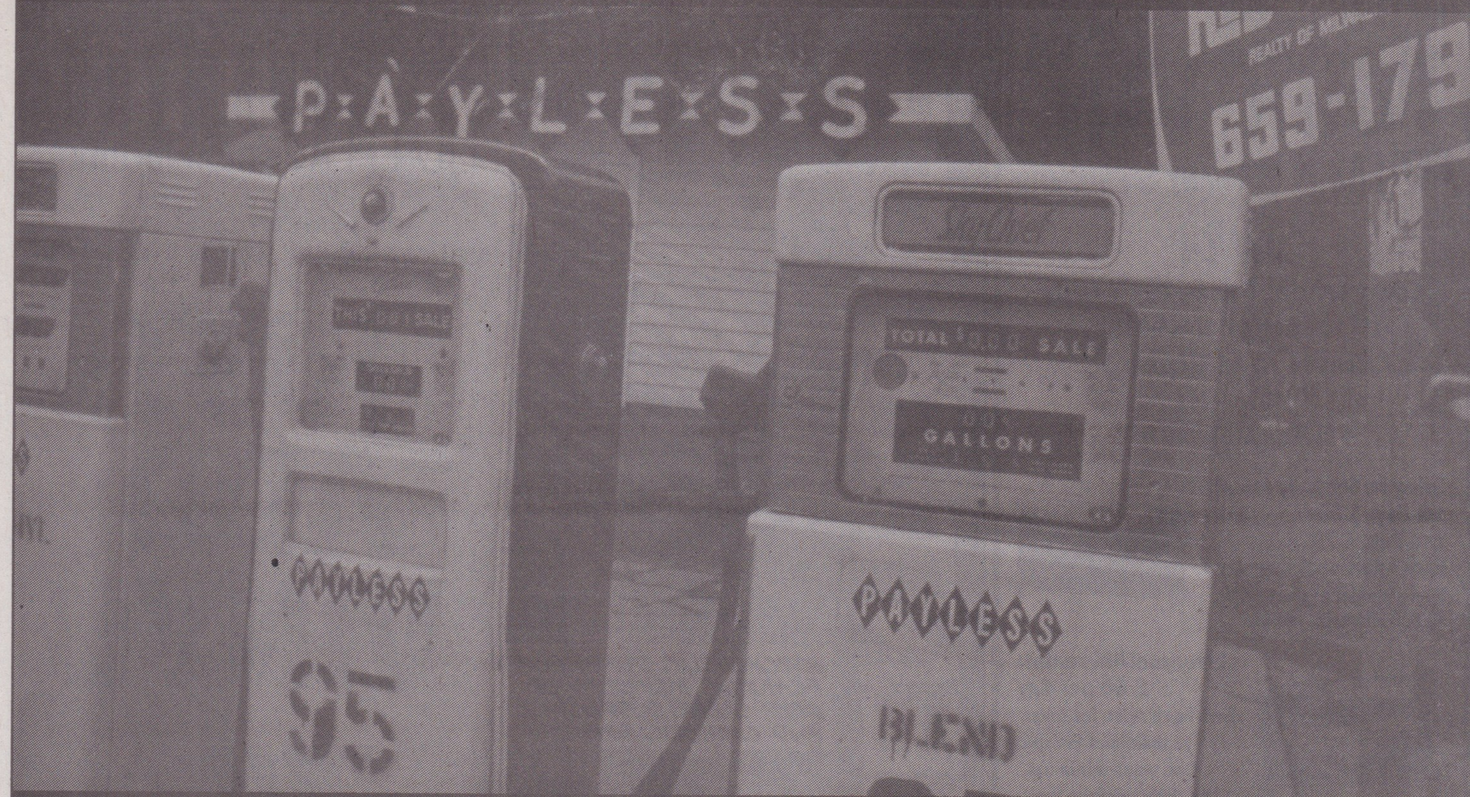
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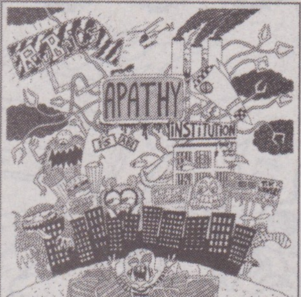
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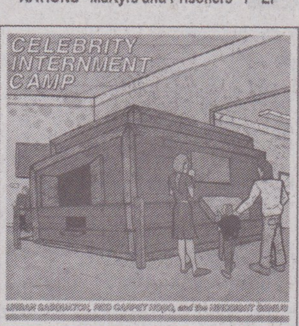
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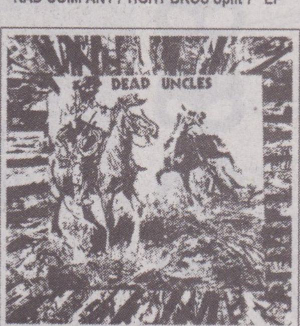
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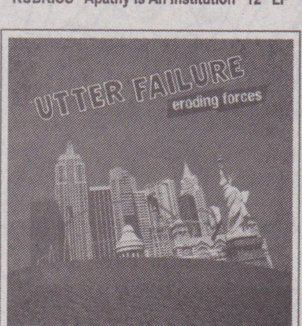
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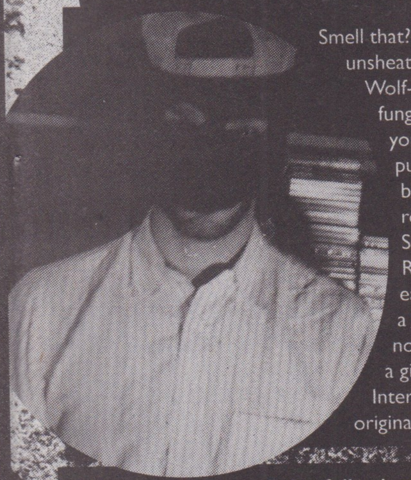


Smell that? Thats what it looks like. Hear tHat? Thats what it smells like. Yes, thats fine, right there. Worm rhythms, rat trap claps, the unsheathing of a midnight knife fone Kall at 2am. Time, as we didn't know, cant, and actually, refuse to know it (ore anything), bends. Wolf-a-mania raps at the window trying to get in, it needs A BITE. knot rapping like a knock, but like a yearning in verse form for fungus and bug bowls. we have ALL been tar: the smoke signal pricks up your ears, pickles whats left of the rodent center of your brain and TELLS YOU WHAT TO DO: go out to the dumpster behind the SUPER DUPER market. look underneATH. the puddles lap greasy waves on an asphalt parking lot beach. thats where dreams are shattered and you awake talking to not much but some rat pals on the run. And that seems to be a proper reckoning of tHE TRASHIES material: two rocks(man made, anti rock) smashed together till they break or BOREDUMM occurs. same deal. Rat spew jerky barely recognized after the fact. Sure, they say, Lets MAKE IT a "song!". but they don't rightly remember: RIKKI TIKKI ROUTER TABLE on lead drill, KapTAIN RON WOLLPHMANN may know a person who has a guitar, J. C. TRASHINGTON tickles the black n wits, and BILLYGOAT eats a bass (the fish). they were once trapped in the same room huffing venom and this occurred: TEENAGE RATTLESNAKES. a declaration of…something. or not. not much at all? anything? UNnlikely. the swamp stain on the underside is all thats left and nothing but a batch of hit songs in bam bam cave man beat. and now? Trash Kore is the past and pain is the future. Gunk Rock is a gift, thats why it calls it the present. which is a worm. which is a raisin. which was a brain? — Mongo Jumanji, Seattle, WA 2013. Interview by Cody Blanchard Photos by Dan Shaw. [Editor's note: as per requested by the band, the interview has been left in its original form. The text has not been edited or formatted.]

MRR: Choose one of the following: Trash, Fuck, or Trashfuck. Explain your choice.
We see no difference, what is the question. life sucks is the answer. e-gg spins in his grave, a worm faced slim jim now, whats he like, whats he do? not mucho at these crossroads. never ask what his answer would be, the echoes of worm drops dripping slime in the empty rooms are all you get in returned coinage. trash fuck is the past, maced now. never you mind us too

MRR: Are the Trashies minds under the influence of a crude device? What type of device?
This device is called simply venom. it has 50,00 heads and a billion different names, ranging from simple beer flavored fermented gim cracks to the more overt rage a hol of days of yore. we accept all currencies from this quiver and our whetted, unsated yearnings diverge only within the confines of nothing much at all I got. come at me! all you can handle!

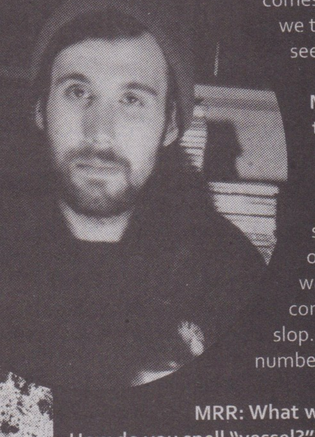
MRR: Which of the Trashies experienced a natural birth, and which were simply "made," by other means?
I don't wanna be the manbaby, I just wanna be the chud in the gutter. and we am! but so much more! molds were broken, ground and mashed into a puff paste for mass consumption for this one. yes, its in the water supply like the most left rong bong of the self perpetuated agendas, vibing out transistor waves throughout the illusion of a soundscape. "sounds" like a chamber of BAD to me, ha, ha

MRR: Which of the Trashies is actually a worm? How did this hybridization take place? Or is he just wearing a clever flesh disguise?
Worm disguise? thats for dirt play, soil fakery. not the sand. like day to day, today. year a worm suit, dig, like flesh skin, and a big worm tie and big, like flatty sort of rope to get out of there. it ties itself we know no knot, not all.

MRR: Would you smoke a worm at work?
Sure, like a bug? the same? yeah, work n worm thats where we gets the news., ear to smoke signals. but never kill first for consumption, thems baaaaad things, man(worm). bad vibes to he who hath killed to smoke! let it die natural like then huff up with venom for hit album status. worm plated crabs crust plates records like a dish, hung in a stairwell. I remember now! it was not too long ago! o top o the world? terrarium. now, on the clock below the soil samples. core samples. sigh.

MRR: If you were a worm (which you are), and you weren't stoned yet, would you smoke yourself? What would your "trip" be like?
Yeah, well, have like the time the ovens carpet bought the house to flame. venom scent smoke potpourri given lunged across the room. hear the wolf mans individual hairs singe on end, like worms, ha! and we all breath a little deeper. we catch it on tape too! a hit from hits! a hoot! who? us? uh, yeah, whatever.

MRR: Would you say that this time around, the Trashies are really "taking out the trash?"
Which day of the week it is? trash day? every day we bring it to the curb, like work in worm suits high ho, hi ho, smoke a worm at work at the curb. down to the gutter commute, ah home! never higher. plaques up gunned down into a rat tail (also a worm). whoooooooo, shoulda called this one "Worm World," dig? anyway, so the trash man, another worm, just kidding, a slug comes along and scrapes us gunk selves into a dust pan, which we thank him for, then smoke ourselves. no problem, please see previous song question.



MRR: There is a "lot" of mystery and mythos surrounding the ill-fated album *Psychedelic Camouflage*. Can you explain what happened to this album?
Wow, tuff stuff. do you believe mold knows itself? would it? ok, then we will operation under, around, that supposed iteration: that mold rose from the carpet during our lost year what the tape. the tape worm. yeah, bong water everywhere spillage like, morph into mildew with a conscience. like mill-don't more like , let the world hear this slop. it told us mort too! editing aside, we brung back a few numbers for "Space Jam." worm jelly more like. work gelly.

MRR: What would a stranger generally find inside of your "vessel?" How do you spell "vessel?"
Well, its a storage place to be, so welcoming empty rooms to a stranger. now, outside its where space has gotten a little thin. inside out fish skulls float throughout, Rikkis bed of snails for comfort, loose springs, ever see liquid in zero gravity? also the applecore/bananas peel classic combo, ground gunk, mushroom blooms and flesh roots, the worms like big snakes commuting to work, to smoke them selfs, flies bus like a hanker sore for whatever rots. real nice, come stay. sleep on the floor, avoid the stain, naw we all got it soaked through now, but no problem. spelling?

MRR: What are the logistical advantages of shitting outside?
Now, listen, if yer on the clock and anywhere you don't work is outside so has gotta sits yerself upon a toilet perch just to snack but be real efficient what would you do? WHAT WOULD YOU DO? Thats right, welcome the stranger in and make it makes music's with you. and years later. worms. ah yes! friend bells. no clean up, log story short.

MRR: When can we expect a solo record from Rikki Tikki Trashbag Roboto Rat Trap Jr? And what will it look like?
Right, this is Rikki Got Toms. and he did! absorbed into a sorta cross worm matrix, thats where it lie. Truthfully! access Rikkis terminal for proof. its his only entry/exit point. a one hole wonder. its how he gets so much steven seagull blues time in on the clock: always plugged into his own little main frame. thats why we keep him on the payroll: his worm hole. blow some smoke in there to make him "on," if you don't mind sir. now, move along so he can earn his tom toms.

MRR: Were you captured and tagged and then released into the wild?
Where is wild now? izzat a troo question. how a bouts this, dummy: a parking lot of a major chain store owf cool breezed anytowne, USA. Now THATS wild, aint it. take a little bit o gunk sample from that exhaust drip puddle down there. oh, whats this? life? well, kinda. now you see saw whats we come about from, ok, dig this: we puts out a little album so you can keep tabs on this gunk maestro decompose. here, now listen. whattta hit! tabbed and tagged. germs burn but like the real kind from a sub gutter low tide crud crawl landfill post haste toward lawyer at law atop waste heap. true american support.

MRR: What is the primary gunk? Are you made of it? Or did you make it?
White mold, the death of outer space gunk? naw, pardoner, we don't make gunk, it maked us. from beyond it done flown down with never a thought but WHY AM I SO ALONE and made a few bug buds. they birthed us and a worm too, out attorney who don't understand us, Mongo Jumanji, and o course, The Coach, and maybe a few others what with a bad case of pinkeye, too much, I guess, and it say run along. so we go about like johnny zig zags of gunk theosophy spreading gunk ;like its solace jam. a little hear, some there.

MRR: What is inside of the future?
None too much, to be totally franklin with yee. best give it up, not too thunk of it at times, its just another blackout, venom induced, so as to give a lucky bite to the consumer. but beyond that its a gift. trash core, when it used to be all dust simple just to open up, well, no use beating around the bugs, total pain. yes, the body monster rears its ugly heads and screeches. missed survivor audition, off, still on mushrooms for Jeopardy. now thats a paste been ground up and rolled with the rat skin papers of a True buzz daddy. smoke one for pain. the future. fixture pain.

MRR: Are teenage rattlesnakes hornier than regular rattlesnakes?
Less control of venom, if thats the same. unpredictable I reckon. but who would know? maybe a worms germ. ok, see this ones got 4 heads:
-the worm- slick n slimed in a peristalted undulatory regression
-the "Punk "- vomiting gunk, crumbs, venomous discharge, haw haw!
-total snake: same as usual, I think. did it?
-the mutant: MMMMEEEWWWTTTTAAAAAAYYSSSHHUNNN. barely hold itself down, almost beyond verbiage. sub lingual. multiple eyes, most of all the heads.

MRR: I'm very interested in your recording process. Exactly how much venom was used in the recording of *Teenage Rattlesnakes*?
We are interested in our progress too. regressive gunk. maybe hatched from an egg or a wind borne spore done tooken flight to lay in a bed of downy scales on a basement floor. a bare foots kicked up a dust cloud that lands itself in a venom suds or a dry worm mistaken for a buzz daddy. the thing am drank/smoken and the delight of chaos gives way to raisin hydrants with powers. words and worms and a sound come out to the squeal of rat traps enclosing on bare toes, and the ooze of futures pus makes a possible entrance. infection takes roots in a head, thats attached to a 'nother 3. now, we yell in unison, roll em. not the tape, this time proper buzz daddy a joint of bees stems and its ok, quick, and idea, a small think, this one is a poison smell. liquid venom by a the gallon, crashing in through the pores, cashing in on the poor gunk heads struggling to song. we am a vessel. gunk rock is beyond us, how it comes to our mouthpieces none of our business.

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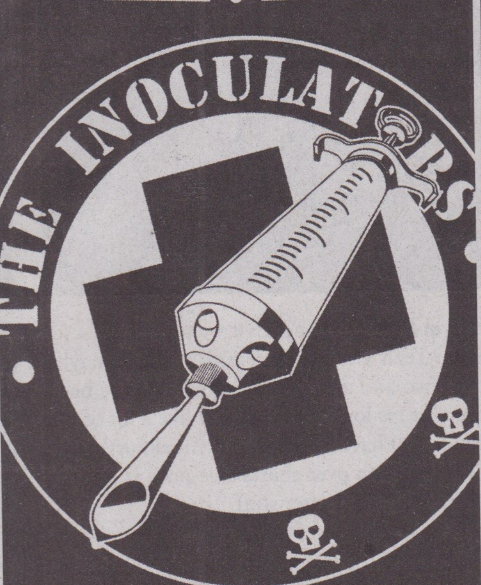

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Drawing from the sacred texts of the Cro-Mags, Violence, Leeway, Exodus, and Nuclear Assault, Texas savages Power Trip have unleashed their debut album with Southern Lord. They leave in their wake a multitude of crushed generic and feeble contemporaries. POWER TRIP don't emulate they properly channel the old-school energy of the old cross-over gods and add their own brand of modern thrash warfare. The recording is absolutely face-peeling and will ensure maximum head-banging from the hordes.

HESSIAN (A.D.)
MANEGARMR
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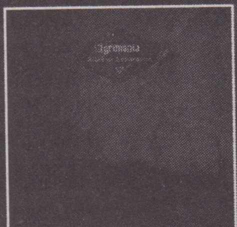
Manegarmr is the debut full length release from Belgium's Hessian (A.D.). The album was mixed by the infamous Tomas Skogsberg (Entombed, Unleashed, Dismember) at Sunlight Studios in Sweden. Mastered by Brad Boatright (Sleep, HIgh on Fire, Nails). Marked by a storm looming beneath towering guitars and hectic drum patterns, HESSIAN (A.D.) is the sound of the savage howl of the lone wolf to the pack. For fiends of: Converge, Neurosis, Dark Throne, Integrity



Agrimonia
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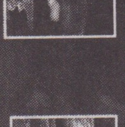

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NIGHTFALL

*On a sweltering day in the beginning of July, Philly dark hardcore punk bands **Population Zero** and **Nightfall** sat down together in the long running venue JR's in south Philadelphia, to interview each other over some cold beers, about upcoming tours and records. Not every member of each band could make it but those that did had a good talk and laugh. Thanks to **Steve Spent Flesh** for making it happen. Thanks to **Cydnee Chunke Press, Sarja, Denise Jowett, Sam Moss** and **Paul Consumption** for the photographs. Nightfall was interviewed first, then Population Zero.*

PZ: Give your names and jobs. Go!

Rob: I'm Rob. I play guitar and sing.

Salvo: I'm Salvo. I play bass and Savoy plays drums.

PZ: How did you start your band?

Salvo: We started back in 2006 as a side project of this other band we were playing in called Dissystema and it has evolved to become our main band.

Rob: At the time we were looking for a drummer and decided to do something different and swap instruments and duties.

PZ: Dissystema was straight up D-beat where Nightfall is more chaotic, darker, noisier. Was that something you could not do in Dissystema or was changing instruments producing something so different you had to change the name?

Salvo: The big difference was that in Dissystema Savoy and I wrote most of the material but in Nightfall Rob wrote almost all the original songs.

Rob: Nightfall was my brainchild. I knew Dissystema would continue as a band but I wanted to do something noisier because that's what I was getting into more.

PZ: Do you feel that it's more efficient as a three piece?

Salvo: Oh fuck yeah! [Everyone laughs.]

Rob: Nightfall has three people who all have vehicles so driving and coordination is definitely easier.

PZ: How long did Dissystema go for and how old is Nightfall?

Salvo: Well we started playing shows sometime in 2006 but we were jamming before that. Dissystema ended in 2010? 2011? So we existed concurrently for a while but once our last drummer Todd left the band it was done. And we were like "OK, let's just do Nightfall. We have this band waiting for us."

Rob: At that point Nightfall was playing maybe three shows a year.

Salvo: We didn't even play out of state until the Dissystema tour down to New Orleans and back. We jumped on the Ohio show because the guy who set it up was a big Nightfall fan and he specifically requested that we play. That was the first time we even played outside of Philly.

PZ: With the new LP out do you have a tour planned? Because you've been around since 2006 and you have a couple tapes, a couple 7-inches and now the new record people are going to want more live Nightfall. Do you guys purposely take such time to get things done?

Rob: That's just the way it happens. Not on purpose. Going on tour is tough because Savoy and I work together so we would both need time off at the same time.

PZ: What do you do?

Rob: We work at the same screen-printing shop. So we just want to do a bunch of weekends. We want to hit NY, Boston, go a little down south, the Midwest.

Salvo: The label that put out the new record is from France and said that if we want to come over he could probably set something up for us. So a mid- to long-term goal would be to actually get over there and play France, Germany and as many countries as we could squeeze in. But yeah, we're all older guys, we work a lot, we have a lot of shit going on.

PZ: Do you feel that Nightfall fits in with the raw punk scene that's occurred over the past few years?

Salvo: I tend to think that we precede it.

Rob: Yeah I think that stuff hit hard maybe two, two and a half years ago and we've been doing it for longer than that. I like a lot of the bands that have come out but…it almost seems like there's an over abundance now. It drowns out a lot of the better stuff.

Salvo: We're good friends with the guys from Aghast who were clearing basements ten years ago and are headlining festivals now. It's just funny to us because we've loved this kind of music forever and now more people are starting to get it. But we'll see how much they like it by the time our fifth LP comes out.

Rob: I think we're a little different than your typical noisier bands. Some are just pure noise but we have more of a backbone to it. That's the way we intended it.

Salvo: Savoy is also one of the best drummers I've ever met in my life.

PZ: It's not distortion covering up a lack of talent but talent coming through distorted. You said the new LP is on a French label?

Salvo: It will be two years in August since Phil from Shogun records contacted us. We had a 7" that came out in Germany on Fake Vomit records and he got a copy and said "You guys sound like the type of stuff I put out." Records by Germ Attak, Electric Funeral…and we had been talking about doing a full length for a year already at this point so we thought "Yeah, we should have it done anytime now." But like Rob said, things take there time. We're not about rushing songs. Even though our songs are about one to two minutes long we spend the time to make them interesting. So suddenly it was winter a year and a half later and we were like "We just recorded! Hope you still want our record!" But thanks to Phil he's been real patient with us and the end product came out looking great.

PZ: Who did you guys record with?

Salvo: Steve Roche of Permanent Hearing Damage. He also did the previous Nightfall 7" but not the first one. We liked what he did last time and we didn't have to train him again about what we liked.

PZ: How many studio days for the LP?

Rob: I think we tracked everything in one day except vocals and some guitar leads.

Salvo: We really did a marathon recording session with the one weekend we had. Mixing, sequencing and fine-tuning took a few weeks and then we sent it off to Jack Control at Enormous Door for mastering and he brought it to the next level.

PZ: How do you guys see the Philly scene, having been around over a decade?

Salvo: I've been here since 1999 and it took me a while to even find the Philly scene. But once I started finding house shows and seeing good international touring bands come through, it was exciting. It's definitely had its ups and downs but whenever an established venue goes down, at least one more will pop up. Like Cloud City just went down recently, which was too bad because they were doing several shows a week but then we got Golden Tea House which is doing a lot. The Pariah does a lot of shows in south Philly. The Farm, which is probably the longest running venue in Philadelphia, does one or two shows a month and is always a great time.

Rob: Yeah, I agree with the ups and downs. I moved here in 2006 but I was coming down before then. Sometimes there's a lull and sometimes there's a wave of shit and you can't possibly do it all. I've noticed in the last year and a half a new crowd showing up.

PZ: It seems like there are whole circles and scenes within the city one would not even know about.

Salvo: Oh! The whole west Philly/south Philly divide just boggles my mind! I ride my bike between the two at least three times a week.

PZ: Yeah but it's kind of great because it speaks to Philly's capacity to hold shows. The fact that you can have two or three punk or metal shows on the same night, on a weeknight, and there will be thirty to fifty different people at each of these shows.

Rob: It is strange that you can sometimes play shows in this city and not know anyone there.

Salvo: I've been going to three shows a week for as long as I can remember and it's fun to be able to choose what to do at night. I'm from Connecticut where there's maybe one good show a month and you have to drive an hour to get there. And now any day I get off work it's like Alright! Which gig do I want to go to?

PZ: Who are some killer Philly bands you guys like other than Population Zero and Nightfall?

Salvo: I think Ga$h has been killing it lately. They found this magical formula of powerviolence and '70s rock riffs. I love both those things.

Rob: I think Alement is a great band from here.

Salvo: Oh yeah! Those kids have paid their dues and have just gotten better and better.

PZ: They have a split coming out with Repellers.

Salvo: Repellers! Another great band of guys who have all been making music in Philly a long time.

Rob: Plague Dogs. Great, great band.

PZ: What motivates Nightfall politically, socially and otherwise?

Rob: I follow political events, I care about things. I find new things interesting instead of just writing about war over and over. I don't think I've written a single song about it outright.

Salvo: That's the funny thing about taking so long to write the LP is you see things happen. Our nuclear song "Contamination" is about the fallout in Japan after the tsunami hit. We were at band practice one day and it went down. Fucking intense! Fuck World War II, this shit just happened!

PZ: What's the future hold for Nightfall?

Rob: More records.

Salvo: We're not stopping until one of us dies, which could be next week or thirty years from now.

Rob: As long as it's still fun and we're still learning.

Nightfall's new LP, Fear, is out now on Shogun records. nightfallnoiseaddicts@yahoo.com

POPULATION ZERO

NF: Who are you and what do you do?

Billy: My name's Billy and I play bass and do backup vocals. Jay does vocals and Nagles plays guitar.

Rich: Filthy Rich! I play guitar.

Evan: Evan Madden. I play drums and have been with Population Zero since 2011.

Rich: Rad

NF: What other projects are you guys involved with and what did you do previous to Population Zero?

Billy: Prior to Pop Zero I had a band called Bloodbomber, which I was kicked out of after two years and I currently have an Oi! punk band called the Charley Few.

Evan: I was touring and recording with black metal band Woe and black metal band Woods of Ypres. I got kicked out of both.

NF: I'm starting to notice a theme here…

Evan: Pop Zero is the only band I won't get kicked out of for being a crazy asshole! [Everyone laughs.] I also have a grind/speed metal crossover project called Drones for Queens.

Billy: We found Evan on the internet giving drum lessons and looking for session work. We jammed once and we all said "You're joining the band!"

Rich: Aaaahhhhh…

Billy: Rich is just full time awesome.

Rich: Yes. I've been in some bands.

NF: So how did Pop Zero get started and what were some of the goals of the band?

Billy: Population Zero started in October 2009 in Sidebar in Baltimore, Maryland. I'd been kicked out of Bloodbomber a couple weeks before and I traveled there with A$ because he was taping a Hate and War show which was our first singer Zach Volta's band at the time. Zach and I had been buddies for a few years so sitting at the bar at Sidebar I asked him if he would be interested in playing bass in a new band I was putting together and he said that actually he wanted to sing because he felt that he had a lot of shit to say. A couple weeks later we talked to Rich and then we started jamming with different people and we played our first show in March 2010. Our goal then and now was to be the best punk band in Philly.

NF: You've mentioned lineup changes with most recently your vocalist going from Zach to Jay Russ. Do you want to tell us about the bands evolution over the years?

Evan: I don't know how many other drummers there were….

Rich: There were two.

Billy: It started with Blair who is now doing hip hop and then we had Early Gates from the Ray Gradys, who was just filling in but ended up in the band for over a year and we recorded the 7" with him. Our buddy Carr was our rhythm guitarist for a while until we were ready to go on tour and then suddenly he couldn't tour.

Evan: I don't think it's super important. I think it's a natural process for a growing band to shed people. Even before we changed our vocalist we were already moving in a darker more metallic direction. So it's a perfect fit to have Jay Russ now.

NF: That's good because my next question was about the new tape. Your new material, while rooted in punk, definitely has a more metallic feel.

Evan: It was where we were going organically. Jay Russ was the missing piece to what we were really trying to do.

Rich: Yes.

Billy: We're going to be four years old this autumn and four years on, we're just better musicians and we're all better at writing music together.

NF: Is your band politically or socially motivated? What causes are important to you guys?

Billy: Lots of Food Not Bombs benefit shows! Our songs come from our experience and our viewpoints. Philly is notoriously corrupt and full of pollution, ignorance and racism. There's a lot of fucked up shit that we see all the time and we try to counteract it with what we create. A recent example is the building of two new prisons at the cost of what it would take to close the budget shortfall in the state educational system.

NF: What's your view on the current Philly DIY scene and what does SPP mean to you?

Billy: I think that the current scene is the best that it's ever been in the eight years I've been here, though I would like to see more of the younger kids stepping up and booking shows, starting venues. It keeps getting better with more people getting active and creative. And SPP means South Philly Punks. It started years ago with three friends who coordinated the Not-Lucks and were involved with Disgraceland but has evolved hugely. Basically if you live in south Philly and you love and live punk, then you're SPP.

Rich: It's the homies.

Billy: If you don't live in south Philly then it doesn't concern you and you have nothing to worry about. Each band that I've been in, I've written an SPP song. It's friends and unity and living and working and raging together.

NF: You guys made an amazing video with A$. Tell us about the shoot and if there are plans for a future one.

Evan: We liked the process. We'd like to work with A$ again and maybe do one at some point but it's not a priority.

Billy: I think it would be interesting to make another creative video that wasn't just another punk band playing live.

Rich: A$ has filmed a lot of our live shows.

Billy: He came with us and filmed our whole first tour.

Rich: Andrew Gellar. Woodshop Films. Shout out.

Billy: One idea we had was having our friend Nunn, who played the guy who got beat up…

Rich: Mr. Washington.

Billy: Well we thought about making another video that takes place after Mr. Washington has killed our old singer because he's no longer in the band!

NF: What are your activities outside the band?

Billy: I'm a cook.

Rich: I'm a villain.

Evan: Full time bartender. It's a good way to make money. When I'm not working or with Pop Zero, I'm playing drums and booking other bands. I run a full time booking agency called Riff Lifter Touring. I mostly work with extreme bands for North American tours.

NF: Tell us about your upcoming tour. Who are you guys playing with?

Evan: One particular show we're pumped for is Raleigh on Aug 8th. It's Organ Donor from Richmond, Coffin Dust from Philly, Razormaze from Boston, us and 15 Dead from Scotland who we are touring with. So it's a given that will be a powerful show.

Billy: North Carolina has always been really good to us.

Evan: Yeah, Raleigh has been great for us. It will be our fourth time playing there in less than two years. It's a three week tour through New England, down the East Coast, south east through the Midwest as far west as Denver then back up North and over to end In Skullfest in Pittsburgh.

NF: How'd you end up becoming friends with 15 Dead?

Evan: They're from Scotland. They're pretty active with reaching out to other bands and labels around the world. They have a few splits out. They have a split with a band from Australia, they have another with a band I think from the Philippines? The upcoming split with us. The label they work with had mentioned them to me because they were booking a tour. So I checked them out and liked what I heard and they fit really well with us and it was a good opportunity for us to go on the road right when we had a new singer. So we just made it happen and the tour went well because we were lucky enough that everyone got along. Now they're coming back and we have the split and the August tour together.

NF: What are your future plans in terms of releases and what is currently in the works?

Billy: Well, we have the split LP with 15 Dead. They have two songs and we have four and we'll probably come back from tour and write a full length over the winter.

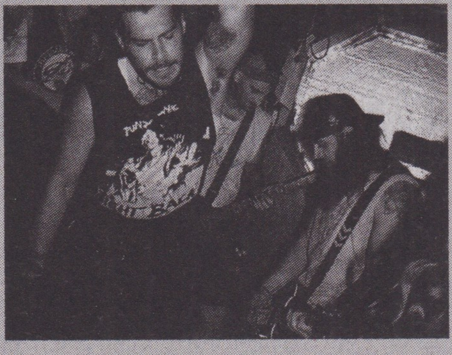
Rich: No, we are totally doing it.

Evan: It's been a super productive year for us. We released the tape Become Death on Suicide Bong records last January. This month is the digital release of the split with 15 Dead, which should be on vinyl by autumn. So two releases in six months, with another in the works.

Billy: We wasted a lot of time with our old singer and with Creep records, recording a full length two years ago, that has still not seen the light of day. But we've accomplished more in the last ten months than in the previous three years and we're very excited about that. This pace suits us and we're going to keep it up.

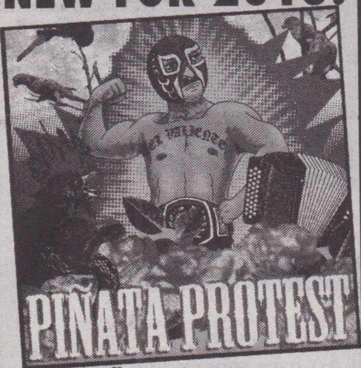
NF: Any final words?

Billy: We want to thank everyone who has supported Population Zero over the years, all across the country, everyone who has come to our shows and put us up on tour. We'll see you in August.



Population Zero can be found on facebook and bandcamp. ■

NEW FOR 2013!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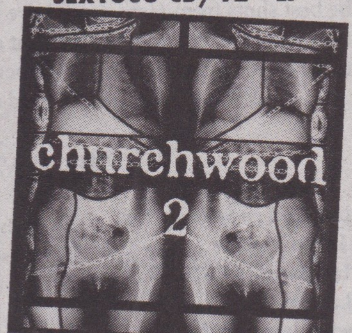
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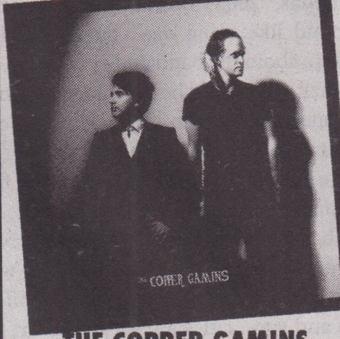
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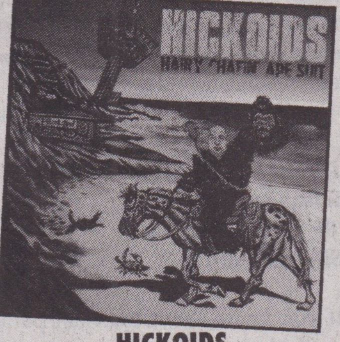
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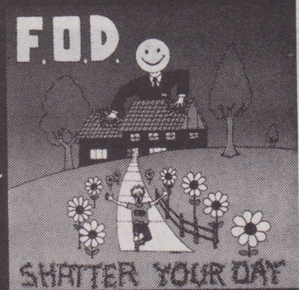
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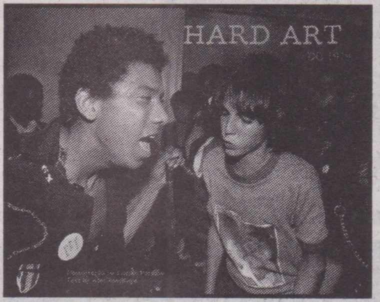


Hard Art, DC 1979
Lucian Perkins and Alec MacKaye
100 pages • $17.96
Akashic Books
www.akashicbooks.com

Working for the *Washington Post* for 27 years, photographer Lucian Perkins earned two Pulitzer prizes, he covered nearly every major historical event of the past two decades and, more recently, co-founded the FSA-like documentary group. In his archives, among shots of the Berlin Wall coming down, war in the former Yugoslavia and Palestinian uprisings in the West Bank, Perkins' assistant Lely Constantinople (Alec MacKaye's wife) discovered he also happened to have some amazing, rarely seen photos of the early D.C. punk scene that he shot early in his career at the *Post*.

One night, while interning in the photo department at the *Post*, Perkins found himself at the Hard Art gallery in Washington, D.C. in 1979. The young crowd's attention was fixated on a band of all-black punks called the Bad Brains, belting out tight, fast, short songs. Sensing a good story, Perkins spent the following four months photographing the nascent D.C. punk scene.

This book showcases four shows that Perkins shot in the fall and winter of 1979 and early 1980: the R.A.R. concert at the Valley Green Housing Complex, a show at the Hard Art Gallery and two shows at Madam's Organ. It also includes a helpful narrative from Alex MacKaye, a constant fixture of the D.C. punk scene and someone who appears in a number of crowd shots. D.C. native Henry Rollins also appears in the book, with a few essays, including a great remembrance of the Teen Idles.

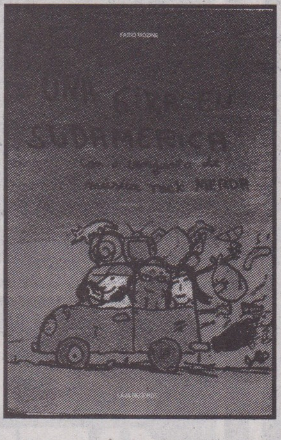
Even if you aren't familiar with the bands, the deep back story to Bad Brains' impact on punk or the Teen Idles heavy impact on the D.C. punk scene in particular (forming Dischord records), the photos in this book offer a fascinating look at the punk scene in its early days—when it was dangerous to be a punk, when it was rebellious and before it became so well codified, segmented and marketed.

Some of the most exciting photos here come from the Bad Brains/Trenchmouth Rock Against Racism show at the Valley Green Housing Complex. HR, the singer of Bad Brains, got the idea to "get punk rockers to step out of the embrace of the downtown art scene and take it to the streets." The result is a bunch of African American kids from the projects watching a bit shocked, or at least bemused, as Bad Brains and Trenchmouth scream, throw themselves into their music. HR's idea didn't really stick—punk never found much of a home on the streets in the way he had been thinking—but I doubt it was a night the kids in the projects or the punks soon forgot.

The other shows Perkins shot are no less exciting. But more than just catching the action on stage, the behind-the-scene shots Perkins captured act as a great documentation of the punk scene at the time. To really immerse yourself in this book, to get the *full* impact, I recommend blasting the Bad Brains *Black Dots* album (recorded in 1979, same time as these photos) while flipping through the 90 pages here.

Some of the images in Hard Art have appeared on records as well as in various books and documentaries about the early D.C. punk scene or Dischord records. In particular you might remember some of these shots from the book *Banned in DC*, the best shots from *Hard Art*, you've likely seen. It's a great, if not fairly narrow documentation of the scene at a real turning point. This book is for those of you who want to dig deeper into the history, to get a taste of what D.C. punk was like before Dischord ruled the land.

—Mark Murrmann

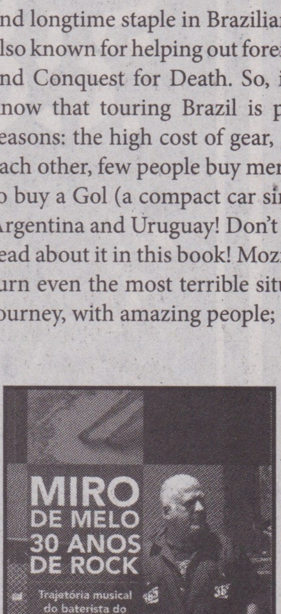


Una Gira en Sudamerica
Fabio Mozine
160 pages • R$19.99
Laja records
www.laja.com.br

Although the book's name is in Spanish, this book is in Portuguese and narrates Merda's 2005 Brazilian tour. Doesn't sound like a big deal, but if you knew more about the band and how they toured Brazil, you would be downloading Rosetta Stone right now to learn Portuguese and immediately read this book!

The author Fabio Moziner, a public figure and longtime staple in Brazilian punk, also plays in Mukeka di Rato. He is also known for helping out foreign bands on tour like What Happens Next?, and Conquest for Death. So, if you are from Brazil like me, you would know that touring Brazil is practically impossible for several different reasons: the high cost of gear, gas and vans, cities are very far apart from each other, few people buy merch. These guys from Merda simply decided to buy a Gol (a compact car similar to a Golf) and tour all around Brazil, Argentina and Uruguay! Don't ask me how they managed to make it work, read about it in this book! Mozine has a unique sense of logic and is able to turn even the most terrible situation into something laughable! Amazing journey, with amazing people; good reading for sure.

—Juliana Almeida


MIRO DE MELO 30 ANOS DE ROCK
Trajetória musical do baterista do 365 e Lixomania
Edson Luis Rosa

Miro de Melo 30 Anos de Rock
Edson Luis Rosa
85 pages • R$21.90
Sinergia Editora

If you know about Brazilian punk, you probably know that Lixomania was one of the first punk bands in that country. They put out the first Brazilian punk record and the original Lixomania self-titled 7" is now the most expensive record in Brazilian punk. This book talks about the career of Miro de Melo, the drummer for Lixomania, who later played in 365.

The book is interesting for those who have little or zero knowledge about Brazilian punk, as the first chapter is a summary of the rise of punk in São Paulo back in the '80s. But for those who already know about it, there's nothing new and interesting that makes it worth reading. The whole book is basically just a description of things he did with both bands, and some testimonies of people involved in the punk scene with him. I wish there were some stories about being a punk in the '80s in São Paulo, I bet those guys have so many stories to tell… By the way, no one has written that book yet, I hope someone does it soon!

—Juliana Almeida

GUITARRA
E OSSOS
QUEBRADOS

Guitarra e Ossos Quebrados
Quique Brown
140 pages • R$20.00
Laja records
www.laja.com.br

Another book from this infamous Brazilian record label called Laja, this time the story is about Merda and Leptospirose's European tour in 2007. Appropriately naming the tour Spreading Brazilian Diseases in Europe Tour 2007, it's really cool to read the perspective of people who have never toured Europe before, especially coming from Brazil, where national tours are rare. Plus Quique Brown, just like Mozine, has a hilarious writing style that makes it impossible not to laugh at times! The tour was cut short after eight shows; unfortunately the van was hit by a truck and people were injured (just some broken bones, as the title says "ossos quebrados")! But that didn't make them lose their sense of humor or keep them from having fun and this book is clear proof of it!

—Juliana Almeida

A HISTORY OF
PAN-AFRICAN REVOLT

A History of Pan-African Revolt
C.L.R. James
160 pages • $16.95
PM Press, The Charles H. Kerr Library
www.pmpress.org

After nearly a decade of media saturated with images of the US imperial wars abroad, it appears that revolution has finally become fashionable again. This brief explosion of media attention that began with the Arab Spring has reminded the relatively oblivious Western world that people everywhere continue to struggle for the basic rights of self-determination against tyranny. And though the consensus from the armchair has proclaimed these struggles as new and novel, the view from the trenches is that these revolts are far from recent phenomena. The last two hundred years have been largely the history of post-colonial revolt. We are merely witnessing the latest in a legacy of insurrection.

Amid the tumult of the early twentieth century, the spreading revolutions across European colonies had a peculiar side effect in the West. Whereas the radical left had been exclusively the domain of white intellectuals, the waves of emigrations from former colonies to their paternal oppressors forged a new class of revolutionary. Among the most prominent of these early subaltern scholars was the Trinidadian immigrant to Britain, C.L.R. James. James quickly established himself as a committed Marxist theorist, and secured his reputation as a serious scholar after publishing *The Black Jacobins,* an account of the San Domingo (current day Haiti) slave revolts.

And though the text continues to carry influence among post-colonial critics, James himself fell into relative obscurity outside England until 1969, when the radical black-nationalist Drum and Spear Press opted to reprint James' lesser-known *A History of Negro Revolt* as an inauguration release. They invited James to revise and expand the text in hopes that it might reach a new audience of emerging radical black youths in the United States.

The result of that project is *A History of Pan-African Revolt*, a brief accounting of global black resistance from the first colonial uprisings in San Domingo to the black-nationalist program of Marcus Garvey, including a 1969 epilogue detailing the advances in the struggles since the book's initial publication in 1938. James' text attempts a survey of the historical, economic and political conditions framing the various revolts and uprisings, successful and not, that occurred over two centuries and three continents. Beginning on the island of San Domingo in the shadow of the French Revolution, he sketches a theory of a post-colonial identity and revolt, taking into account its material and ideological dependency on the various colonial forces it will attempt to overcome.

Using a rough schematic derived from the San Domingo revolution, James turns to the series of uprisings across the Western world. From the Reconstruction Era United States to the bloody revolts in Central and South Africa, the text sweeps through the late nineteenth to the early twentieth century, offering necessary and concise historical and social backgrounds. These accounts are meant to be both inspirational and critical, lauding the victories and autopsying the defeats, as James ultimately searches for answers to questions of revolutionary efficacy. Why was an underfunded slave revolt in Haiti a remarkable success, when well-armed uprisings in nearly industrialized nations failed spectacularly? And how could a radical Pan-African movement understand these models in the current day?

C.L.R. James was a committed—albeit unconventional—Marxist, and his accounts of these events is inextricably colored by this view of history, favoring economic and historical interpretations over questions of ethnic identity and caste antagonisms. And given the book's brevity, he tends to gloss over or simplify a great deal of the historical backdrop against which these revolutions played out. But critiquing James' *History* over a lack of academic rigor misses the point. *A History of Pan-Africa Revolt* was always written for the masses, not the classroom. And its influence was felt much more in the streets than in any academy.

James text was revolutionary and necessary in two ways. First, it placed the activities of black revolutionaries at the center of world-historical struggles at a time when European intellectuals dismissed the entire continent as a den of savagery. And second, it attempts to locate the revolutionary potential of these struggles in the inextricable bonds between the colonial powers and the subservient masses. For James, the question is not just one of ethnic identity or revolutionary consciousness but a complex material and cultural relationship between oppressors and oppressed. The early success of San Domingo, he argues, would have been impossible had the bourgeois-democratic notions of fraternity, equality and liberty not been inherited by the slave population of Haiti, and turned into a weapon. Likewise, the failures of so many nationalist movements can be attributed to their very denial of these colonial legacies, preferring to bury their heads in the sand than cope with a very difficult and very complicated set of social and economic relationships.

A History of Pan-African Revolt still has a lot to offer readers, even as it approaches its 50th anniversary. Today, post-colonial struggles continue around the globe and are likely to persist for the foreseeable future. C.L.R. James' work provides a clear and concise way of trying to understand and map these struggles, determining where and why they succeed and fail and attempting to place them in a larger historical context. And even though it sometimes stumbles, James' history has managed to stay relevant and will undoubtedly find an audience for decades to come.

—Matt McKenzie

DON'T LEAVE YOUR FRIENDS BEHIND
Concrete Ways to Support Families in Social Justice Movements and Communities
Victoria Law and China Martens

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PM Press
www.pmpress.org

My relationship to kids (and their parents) is somewhat stereotypical for a nearly-30 punk lady. I love other people's kids but I don't want any myself. Most of my friends are in the same "Childfree and Proud" boat. Thus, despite my fondness for children I don't really interact with them much. In fact, I hardly ever lay eyes on children unless I am in a public space. However, when a dear friend who lives across the country began talking frankly about what it was like to be a pregnant single woman and how little help they were getting from their in-town peers, I began thinking about what it means to be a friend of a punk or radical parent. I want to make that a clear distinction: I didn't begin thinking about what it means to be a parent, but how to be helpful, loving, supportive friends with people who happen to be parents. Of course, it's true that to be a good friend, one often needs to put one's self in the proverbial shoes of someone with children. Yet, ultimately I feel it's very different to think about what it means to *have kids* (tired, short of time, strapped for cash, etc) than to imagine the ways that childless/childfree people can support people with kids. I was thrilled when I heard that PM was going to be putting out a book on this very topic.

Don't Leave Your Friends Behind is (true to PM's liberal roots) more of a book about social justice movements, rather than communities, despite what the subtitle says. The book repeats ad nauseum that we need to have childcare at our meetings. There are many variations on this theme: what part of the building childcare should be in (not in the back, as that is unwelcoming); which building the childcare should be in all together (not one that might get raided, or maybe one that might get raided as that might deter cops/SWAT); what a childcare table/room consists of (should be more than just crayons and coloring books) etc, etc. It also has slight variations on this theme: the presence of children at meetings (that they should be allowed to cry or scream during a presentation), the role of "professionalism" and how we should rethink this term to allow pumping breastmilk or similar behaviors, etc. I want to make clear I'm not necessarily knocking these ideas, (or at least not *just* knocking them) but it seems that this book is intended more for professional activists in the non-profit industry, than the average person. As an anarchist, punk and feminist, not only do I not care about whether or not someone is behaving professionally, I want to abolish the concept of "professional" all together! I am also *not* the kind of anarchist who attends a lot of meetings, so repeatedly reminding me that childcare facilities are needed to allow parents to attend them didn't help me figure out how to be a supportive friend or comrade.

I also hate to say it, but a fair number of the writers were also disgustingly self-righteous. One woman actually said "I have been invited to speak at events all around the country, including events being marketed to women, but I have had to not attend because it's assumed that I have hundreds of dollars stashed away and can fly off on my own dime and be reimbursed later. This is called bullshit inclusion. Organizations claiming to represent the voice of women invite a woman of color and when she can't go, they sit back comfortably and say well, we invited her." This not only failed to elicit sympathy from me, it instead roused a bunch of anger about what a brat this woman is. Another woman mentioned how meetings are often held "too late for someone whose child has at 7:00 pm bedtime." That might be true, but some people don't get off work in time to have a meeting/event that needs to end in time for you to get home and put your child to sleep if it's that early. Sometimes our choices and our life circumstances *do* cause us to lose out on other things—and that's not only true for people with children! As friends, as lovers, as family members and comrades it is (hopefully!) our desire to help our peers, no matter their circumstances, but limits and boundaries and comfort levels do vary! What accommodates one person might short-change another, what makes one person comfortable may be too little or too much for another person. Life is frequently a compromise and balancing act and when people act entitled or victimized by their life, it makes it hard to be sympathetic or helpful.

The one chapter of this book that I really loved was chapter five, "Lists, Lessons and Concrete Tips for Supporting Children and Caregivers." I found it had some really good ideas, like suggestions for baby proofing your house or space, or list of items that would go into a holistic first aid kits usable for both children and adults, as well as tips to support pregnant women. (For my aforementioned friend's sake, I wish the entire city of Pittsburgh, PA had read that one!!) The rest of the writings in this book were mostly short essay form, mainly focusing on people's personal stories (and gripes). While I normally love personal stories, I found these to be distracting and detracting, rather than illuminating or educating.

Despite these criticisms, I believe that this is an important and helpful book, and I dearly hope it's widely read. I hope its simple existence will help prod more people to consider these issues. It's possible that the plain fact that this books is even in print means that more people are thinking about childcare and children, and realizing that it's not just a "woman's issue." For our subcultures to survive (let alone thrive!) we need to be able to have people of multiple generations interacting, and child-friendly people and places are a very important step to helping/preventing our friends from dropping out and going back to the mainstream! Most people in this world will end up being around children to some degree, whether it's willingly or unwillingly. Having a supportive friend and understanding and knowledgeable atmospheres can ease the tension that currently surrounds this fact. I don't agree with the statement that "having kids is the most radical act a person can do" (seriously, get off your self-congratulatory high-horse, you breeders!), but I *do* think it's a fact of life. Fighting this, pretending it doesn't exist, or ignoring my friends as they struggle, are not ways I want to respond to this fact. I think this book is a first baby-step (pun intended!) on the road to us all collectively figuring out how to age, both as people and as a subculture.

—Ariel Amend-All

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MOVIES

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

BECAUSE DEATH IS REAL

I was listening to the radio and the DJ started going on about how the band Death was punk before Iggy Pop was punk. I just chuckled. He has to realize that the Stooges were around in the '60s, but people just say stupid things sometimes. That's the fun of being the unknown band that gets rediscovered to great acclaim and suddenly everyone has to stake out your place in rock history. So people begin to make claims that Death was the first punk band and that they influenced everyone. Yet, how influential can you really be when no one has heard your music?

Death started in Detroit as Rock Fire Funk Express, the band of three brothers David, Bobby and Dannis Hackney. **A Band Called Death** is their story. Their dad made them watch the Beatles on the Ed Sullivan Show. Like many other kids at the time, the brothers were inspired by that appearance to start a band. When David saw the Who he decided the band needed to go in that direction. Dannis saw Alice Cooper and that was the way he wanted to go. The band became a rock band and changed the name to Death. Surprisingly, they don't mention MC5 or the Stooges, who you'd think would be a more geographically obvious influence. Maybe it goes without saying.

After rehearsing and writing songs in their bedroom, David Hackney chooses Groovesville Productions to be their label. Death auditions for Brian Spears who agrees to sign them. They record at the label's United Sound Systems studio in 1974. CEO Don Davis knows no one will want to listen to a band called Death. After many rejections Clive Davis of Columbia records is interested in signing them, if they would change their name. They won't. Death is dropped by Groovesville. Smartly they ask for the master tapes of their recordings and release two of the songs on a single. The band still struggles along, eventually moving to Vermont. Death breaks up when David moves back to Detroit and Bobby and Dannis stay in Vermont. Other bands are formed and Death fades into the brothers' history.

The story gets a bit odd when Bobby's son Julian is introduced to Death in 2008 by a roommate in San Francisco. It is from there that Death begins its resurgence. Fortunately, the surviving band members Bobby and Dannis remain humble about their place in rock history. When Bobby hears a collector paid $800 for the band's 7" record, he can't believe it. He simply states that if he had a copy he would have given it to the guy. That guy, Robert Manis, gets Drag City records interested in reissuing the Death single. That expands to a LP when it is discovered that five other songs were recorded at the same session.

A Band Called Death starts to drag when the record collectors start talking and the kids start covering their dad's songs. I will cut those scenes some slack since they are important to the story, but watching a guy with his hands hovering over the keyboard while he talks about blogging just isn't fun. However the band members remain laid-back about it all and simply seem happy that people want to hear Death's music. That attitude makes the film enjoyable. Since **A Band Called Death** is the story of a Detroit band, Alice Cooper, Kid Rock, Mick Collins and Wayne Kramer show up to give their opinions, as does Henry Rollins, Jello Biafra, Questlove and Mickey Leigh, though none really brings any interesting insight. The film could have done without them. The strangest interviewee is actor Elijah Wood who apparently runs a record label. (www.abandcalledeath.com)

Though nowhere near as obscure as Death, Big Star had their own problems during their brief existence. **Big Star: Nothing Can Hurt Me** tells the story of the band. Formed in 1971 in Memphis, TN, they released three albums before breaking up in 1974. The film starts with the formation of a rock critics convention, ostensibly to get them to see Big Star perform. The group contained soon-to-be well known writers, such as Lester Bangs, Lenny Kaye, Cameron Crowe, Richard Meltzer, Nick Tosches and more. Though the critics praised Big Star, their label Argent was a subsidiary of Stax, which couldn't seem to get the records into stores. The lack of live footage of the band combined with a focus on success, and the lack of it, drags the film at first. Once that is past and the filmmakers start looking deeper into the story, it gets more interesting. As one person commented about Big Star, "Sometimes lack of success forces you deeper within yourself."

Big Star's fan base is what makes **Big Star: Nothing Can Hurt Me** most interesting. Though some are well known musicians, they get very fanboy-ish when discussing Big Star. Mitch Easter recalls going to see Chris Bell at his restaurant job and convincing him to go with him and his friends to see Alex Chilton at the studio where he was recording. Because they are so excited they don't realize that Bell and Chilton haven't see each other in a long time and maybe it won't be a good idea to get them together.

Big Star: Nothing Can Hurt Me doesn't delve into band infighting or drug abuse or any other pitfalls of rock life. While that stuff is always fun for someone uninvolved, it does get a bit redundant when you see as many music documentaries as I do. **Big Star: Nothing Can Hurt Me** focuses on the music from a fan's perspective. Some periphery and post-Big Star events are shown, but the story quickly comes back on topic.

For Tav Falco fans there is great clip of the Panther Burns playing on Memphis television. The host Marge Thrasher insults the band as the worst noise she has ever heard. Falco brushes off the comment by trying to get another song in. When Falco introduces the band he renames Chilton as Axel Chitlin. Chilton tries to suppress his smirk. (www.bigstarstory.com)

Pussy Riot: A Punk Prayer is a documentary of the trial of three members of the Russian feminist art band Pussy Riot. After performing "punk prayer" on the altar of Christ the Savior Cathedral in Moscow Nadia, Masha and Katia were charged with anti-religious hooliganism. The members of Pussy Riot claim they were protesting Russian President Putin and the joining of church and state. The prosecutors present Pussy Riot's song and performance as a blasphemous act. Women are required to be completely covered in the church. The band members wore sleeveless dresses.

The events of **Pussy Riot: A Punk Prayer** are presented in a very straightforward manner. Obviously, the filmmakers are on the side of the band, but they do interview everyone involved and present each point of view even handedly. Not surprising, the religious people are the ones who make themselves look the most ridiculous. There is a group of Orthodox religious men who look like metal heads. They wear vests with iron crosses on them and t-shirts that read "Orthodoxy or Death." They declare the accused should die like dogs and make other non-Jesus like statements. Another man is sprinkling holy water in the face of an opposing protestor. When the other man pushes him away, he continues spraying him with water. The exchange gets more heated. The one pushes the other again and both are eventually hauled off by police.

Although Nadia and Masha receive a sentence of two years at a penal colony, they continue to emphasize their points in court. The women continue to speak out against Putin even though it most likely hurts any sympathy the judge may have had for them. Putin is expected to be Russia's president until 2024. Pussy Riot continues to perform. (www.hbo.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, ℅ Maximum Rocknroll, PO Box 460760, San Francisco, CA 94146-0760. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it. www.carolynkeddy.com

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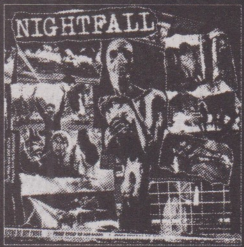

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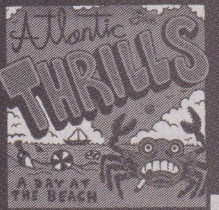
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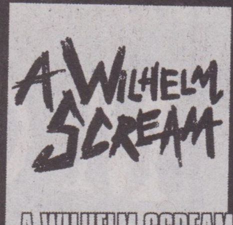
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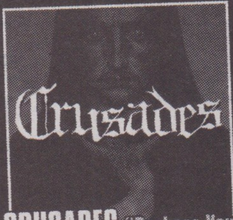

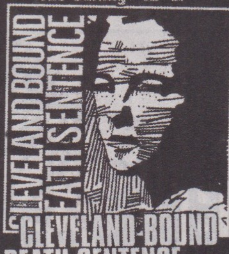
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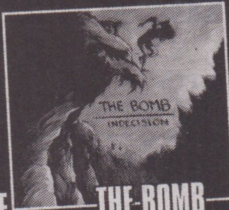
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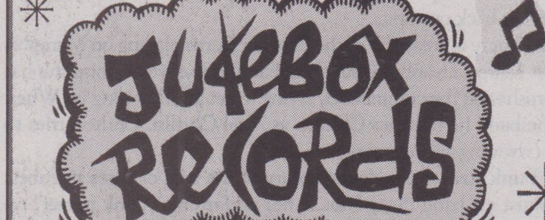
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AGATHA / DOGJAW – split 12"

Normally I'm not that into this particular style of chanting, anarcho hardcore, but I also feel like it doesn't really speak to me and I end up thinking what are these boys so fucking angry about? But AGATHA seems pretty pissed about the same things I am, i.e homophobia and transphobia, so I'm a bit more into it. DOGJAW on the other hand is more of a simmering anger, building from witchy psych to screaming hardcore, then back down to some kinda moaning chanting spell towards the end. (AG)
(Rumbletowne)

LOS ALEGRES DIFUNTOS – "Que Haremos con el Rey?" EP

Judging from the cover and the other stuff I heard on this label, I was expecting raging hardcore. Instead you get some happy head bobbing late '70s US style punk, or '80s style Spanish punk because they got it a little later. I had to ask what their name meant since I am white and ignorant, and it's like "happy dysfunctional people" or something. Fans of la URSS might dig this. The first song is the rager here, with great snotty vocals and female backups, while the second side is lacking. There're hints of the RAMONES, HEARTBREAKERS, NO-TALENTS, SAINTS and bad '90s Lookout Records pop punk. Not very original at all, but a very upbeat record if you're having a fucked up day. (RO)
(Metadona)

AMBER – "Lovesaken" 12"

Another addition to the ever-growing genre of post-metal, post-rock tinged post-hardcore. It's funny how this style became very popular in the mid '00s and hasn't stopped spawning new bands left and right. AMBER from Germany is one of them. It's hard to avoid the comparison to ISIS or CULT OF LUNA but AMBER have all the expected elements: screamo-ish vocals, check; "pretty" guitar interludes, check; gradual tension building and crashing crescendos, check; mysterious and/or prose-like lyrics, check; vague and/or coded cover art, check. If you relish in this style of music you will no doubt find elements in this record that you enjoy. However, if you are already overloaded on the "post" element, you might skip this one and just head straight for your good ol' ENVY records. (LA)
(Halo of Flies / Narshardaa / Protagonist Music)

THE ANCHOR – "Party!" EP

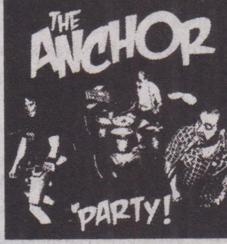
Five songs of high-octane melodic punk rock from this long-time band. Yup, I am sure that all the songs on this record have inspired lots of basement sing alongs from kids in shorts and TILTWHEEL T-shirts. This record is rightly titled as *Party!* because that is what it is. (JF)
(Eager Beaver / La Escrela / Mama Cool)

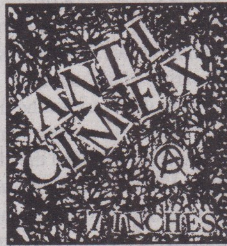
ANIMAL TRAIN – "Zebra Crossing" CD

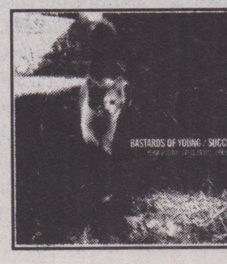
If you have a guitar handy, go grab it. Got it? Good. Now bang out a four chord riff in standard tuning. Something that could be an Oi! song. I'll wait. Done? Congratulations, you probably wrote one of the songs on ANIMAL TRAIN's *Zebra Crossing*. Everything is pretty rudimentary punk/Oi!, with no affectations or nuances. Each song is at most four chords mashed into likely well-known riffs. By no means are these songs "crapilicious," just terminally run of the mill. A rather flat recording doesn't help either. This record is totally devoid of hooks of any kind. Unless you are collecting music by people typically marginalized in punk (in this case, people older than their twenties), this one can be passed on. (LP)
(Basement Handjob)

ANTI-CIMEX – "7 Inches" box set

This is, without a doubt, the model for what a reissue set should look like. A product of exhaustive research and incredibly meticulous attention to detail, this set includes (of course) the first three ANTI-CIMEX EPs, but it also contains a wealth of supplementary historical documents and a bonus flexi. Like the individually reissued EPs, the box set includes a short reminiscence regarding each record by Charlie, reproductions of the liner notes, advertisements and reproductions of the original CND poster and comic book art that inspired the iconic *Victims of a Bomb Raid* cover. The set goes above and beyond by also including reproductions of every single variant cover of the *Raped Ass* EP, from the original pocket fold cardstock A-Records cover to the fold-out Really Fast Records sleeve, to the Hardcore Horror UK tour cover, to the ultra-elusive "band members" cover, and each is reproduced on similar paper as the originals to boot! Additionally, the box includes a poster featuring a classic live shot of the group, additional rare hanging-out and rehearsal photos and a letter to a fanzine from Jocke insisting that ANTI-CIMEX were *not* influenced by US hardcore. There is no doubt that this is very much a by-fans-for-fans product, and anyone who was able to pick one up while they were available should consider themselves very lucky indeed. The bonus flexi culls ANTI-CIMEX's five tracks from the *Really Fast Vol. 1* and *Vägra för Helvete* compilations, songs which are nearly as essential as the EP tracks themselves. The *Really Fast Vol. 1* cuts reflect a young and antsy band very much living up to the label name as they blast through their tracks at near MOB 47 tempo and produce one of their most iconic early tracks ("I Skuggan Av Ett Krig") in the process. Despite emerging in the same year, the two tracks from the *Värga för Helvete* comp show the band moving in a more confident direction, contributing "Eibon," a song that clearly predicts the darker and more mid-tempo *Victims…* material and a slowed-







down and punked-up version of "Heroindöd" that is quite superior to the version on *Anarkist Attack*. Sadly, this is already long sold-out so if this is the first you're hearing of it you're out of luck for now. Perhaps with enough encouragement the labels involved might be convinced to do a second pressing? Frankly, if it were up to me, every punk in the world would be issued a copy. (AU)
(Nada Nada / Spicoli)

ANTI-CIMEX – "Anarkist Attack" EP

Official ANTI-CIMEX EP reissues available at last! Hardcore fiends should need no introduction, but for shits, ANTI-CIMEX was one of the earliest purveyors of raw hardcore punk to come out of SWEDEN. This is their debut from '82, and shows them at their most unrefined stage and with their first singer. The DISCHARGE homage is already there, but much less calculated than their straight D-beat approach on the subsequent EPs and *Really Fast Vol. 1* tracks. The reissue is top quality, and includes a replica of the lyric sheet and a retrospective from the drummer, who was seemingly the only constant member throughout the band's existence. This is a fucking classic! (MA)
(Nada Nada / Spicoli)

ANTI-CIMEX – "Raped Ass" EP

Classics like this are always the hardest to review—perhaps, overthinking and a clawing desire to do a just service to a piece of artwork that so many hold so dear? From the opening ring-out of "When the Innocent Die," you know you are in for a brutal, unwavering bludgeon at the hands of a beast whose sole intent is to survive the fight. This EP is peerless. Sandwiched between the more rudimentary and naive *Anarkist Attack* EP and the cleaner, heavier and more mature, *Victims of a Bombraid*, *Raped Ass*'s raw and just-competent-enough savagery really stands out. The terse, shouted lyrics and vocals, the buzzing power drill of a guitar tone and its quick primal solos, the thundering bass and the endlessly crash-cymbal smashing drums easily mark it as the band's finest hour in my book and close to the top of the heap of all time greats. Essential listening. (JU)
(Nada Nada / Spicoli)

ANTI-CIMEX – "Victims of a Bomb Raid" EP

Considering their status as one of the most influential hardcore punk bands of the '80s, it has been remarkably difficult for interested punks to actually get ahold of ANTI-CIMEX music, especially the first three classic EPs, which did nearly as much work shaping the D-beat genre as DISCHARGE themselves. There's been a bootleg here, a few semi-legit reissues there, but this record hasn't been officially available since the 1995 12" on Distortion Records that joined *Victims*… and *Raped Ass*. Interestingly, this is also the only ANTI-CIMEX record that was available domestically in Brazil (home to Nada Nada and Spicoli Discos), as it was the kick off to the fantastic *Afflicted Cries in the Darkness of War* compilation (alongside CRUDE S.S., FEAR OF WAR and RÖVSVETT). While it's a shame that it took nearly 20 years to become available again, this is and probably always will be the definitive reissue of this EP. Other than adding the reissuing labels' logos, the sleeve is reproduced exactly, and extra inserts include commentary from drummer Charlie, reproductions of zine ads and even a postcard of the images that CIMEX used to create the iconic front and back covers! As for the record itself? I don't know what to say that hasn't been said already. Trying to explain why this is one of the best hardcore records ever made would be like trying to explain why umami is my favorite flavor or black is my favorite color. It's like a Zippo lighter or an Eames chair: simple, elegant and ultimately timeless. The ultimate distillation of the DISCHARGE sound, Bones' flashy guitar replaced with an oppressive Scandinavian frigidity and five-note solos speaking with the eloquence of five thousand. Ask me again tomorrow and you'll get a different answer, but for now "Set Me Free" (a title they borrowed from the SWEET apparently!) is the definitive ANTI-CIMEX song, maybe the definitive D-beat song period, and is by itself worth the price of admission. (AU)
(Nada Nada / Spicoli)

APPÄRATUS – "Lost Demo" EP

A vinyl treatment of a five-song, self-released "lost" demo from 2012 (well…. not lost that long ago) by this three-piece from Kuala Lumpur—even though on the lyric sheet it says "Recorded in hell! By devils!" Released to coincide with a European tour. Proficiently blasting, different influences filter through track by track that it's hard to pin down. Gruff vocals, ram charging UK hardcore like the VARUKERS and CHAOS UK and their permutations through Japanese and Scandinavian hardcore, a bit of MOTÖRHEAD-styled rock riffage intertwined in melody, and howling vocalled noisy modern crust with pounding drum rolls. The lyrics are largely apocalyptic horror fantasy, with choruses and titles in Swedish with Alfred Hitchcock and Gary Panter—via-Ralph Records-via-APPENDIX supplying the art. A barcode on the back says "1982 + 1983 Holocaust" underneath it, then fittingly a bottle of "Jingles Professional Jell 4 Fun styling hair gel" comes up when scanned! Up© the punx! (KS)
(Shogun)

ARMLESS CHILDREN / YDINASEETON POHJOLA – split EP

ARMLESS CHILDREN is the ultimate rå mangel attack for those who love DISCHARGE and SHITLICKERS. They have a more Scandi sound, and keep that noise distortion feedback reverbed panic turned up to eleven for the entire A-side. YDINASEETON POHJOLA is truly a raw punk assault and the COMES cover is truly insane. I am a *huge* COMES fan and they did the COMES some serious justice. Their rendition of "Panic" is super noisy and pure punk perfection. Their singer sounds like a wild beast caught in a trap, the drums are simple chaos, and the guitar and bass are noisy. This is an upbeat pogo raw punk full frontal attack! A truly solid split. Both sides are equally good. I highly recommend picking up a copy of this EP! 500 copies were issued with 100 on red and 400 on black vinyl. This release was done with a lot of care and a true respect for noisy raw punk. Thank you Nightstick Justice for making this happen. (AE)
(Nightstick Justice)

ASPIRINA INFANTIL – "Ets es Millor" flexi

An all too brief, but highly enjoyable release from this newer Spanish punk band, that mix '77 punk and first-wave Spanish hardcore. Their songwriting emphasizes vocalist Rafa's somewhat snotty, melodic musings; everything else is competently executed, but a bit lacking in the originality department. There's a line that's repeated at the end of the first song that translates to, "Yesterday Sid Vicious came to me, I said I don't wanna die young like you, he said 'Don't fret, your youth is pass gone,'" a passage that exemplifies what this record is all about: punks relating things in the interest of personal catharsis, and doing so in the most traditional of musical ways. This would be a good record to drink and pogo to, and is a subtle reminder that the feeling of existential dread is one shared by many people from all over the world. (KM)
(Metadona)

AYE NAKO – "Unleash Yourself" LP

Mixtape ready, summerjam style, pop punk, tender bordering on cupcake, but who doesn't like a little edge play between friends? My two favorite songs from the demo, "The Rind" and "Molasses," are rerecorded here, along with a bunch of new shit. I'm kind of surprised this record didn't come with some *Tiger Beat* style posters for your bedroom wall. If you are anywhere where there are queer punx, this shit is gonna be playing for a while. (AG)
(self-released)

BÄDDAT FÖR TRUBBEL – "Dina Vänner Har Rätt" EP

If you're a regular *MRR* reader you already know how much everyone around here likes BÄDDAT FÖR TRUBBEL. I am no exception. This Swedish band's pub rock meets garage punk simply sounds too good. The vocals are tough and full of attitude. The music played impeccably with a "we're not even trying" type of execution. Not saying that they aren't, it just sounds so effortless. I find it funny to hear facebook mentioned in the song "Så jävla kass." Though I guess any English word would stick out since all the songs are sung in Swedish. I only hope it isn't praising the coolness of it. Another great record from these guys. It seems BÄDDAT FÖR TRUBBEL may be unstoppable. (CK)
(Skrammel)

BAD SKIN – "We're Dogs" EP

Posthumous EP from this "cult" Canadian punk band. internet research tells me that at least one member of this band is now playing in HASSLER, which is cool. Musically, BAD SKIN sounded like the OMEGAS, if they preferred Boston hardcore to NYHC. Really straightforward songs with gruff, almost-cartoony vocals, but done in a style that works. These fellas were definitely not reinventing the wheel, but the "band history" that accompanies this record leads me to believe that music wasn't the main focus of this group. Said "history" is quite hilarious: it documents the many reasons this band existed, and tells us why they were adored by a select group of Toronto miscreants. The piece paints the band as a bunch of mutant deities, who brought real hardcore back to the Great White North… if only for a brief time. Perhaps the most interesting bit is how the band, which included members described as "A butcher thug with a heart of gold," and "A giant gay skinhead, like Nicky Crane crossed with King Kong Bundy" were booed off the stage whilst opening for

HARD SKIN at some lame, ritzy nightclub in Toronto. This definitely feels like one of those "you had to be there" kind of bands, but the songs aren't bad, and the story is absolutely worth reading. (KM)
(Bad Vibrations)

BASTARDS OF YOUNG / SUCCESS – split EP

Talk about wearing your influences on your sleeve. BASTARDS OF YOUNG apparently want to write pop punks songs that lean heavily on the REPLACEMENTS, but all that gets you is the GRABASS CHARLESTONS. Pretty much exactly too; maybe with slower tempos in general. SUCCESS plays with dynamics within their songs a little bit more, but are ultimately also a GRABASS CHARLESTONS sound-alike. Perhaps more heartfelt, or something? So, to recap: two bands, four songs, the GRABASS CHARLESTONS. (LP)
(La Escalera)

THE BASTARD SONS OF MARVIN HIRSCH VS. DIE RÖTZZ – split EP

There are two bands from New Orleans participating in this feud. DIE RÖTZZ have a ferocity that reminds me of the CANDY SNATCHERS, but then sometimes like a busier DEAD MOON. It's dirty and panicked. I like the title of their second song "Rott & Roll." Yes, I am easily amused. I had to look up who Marvin Hirsch is and after a bit of a search I assume he is the New Orleans musician and not the Long Island lawyer or the Savannah car dealer. The BASTARD SONS OF MARVIN HIRSCH go for an early hardcore sound. It is also dirty and panicky and the singer sounds lackadaisically demented. Both bands are fun so I'd have to call this fight a draw. (CK)
(Go Ape)

THE BCASA – "Fuck You Shredder" CD

Canadian punkers do a concept record all about the Teenage Mutant Ninja Turtles. Being too old and/or not attuned enough to the kids and their pop-culture heroes, this whole rock opera went way over (or under) my head. I guess it's all based on cartoons / video / arcade games based around said Turtles. Never having watched / played / viewed any of them, I'm singularly unqualified to comment. According to the liner notes, the music itself is based around the aforementioned, which would explain why it doesn't resonate with this scribe, and is definitely more of a "sequence," than a collection of punk songs. Apparently the lyrics are largely the bands own. I guess fans of the Turtles who like punk might be wowed by this? (RK)
(Stomp)

BEFORE I HANG – "Rock-N-Roll Deathwish" CD

Mississippi's longest running punk band. I really haven't really heard anything from them since their split with HELLSTOMPER. They got blown away by that band and unfortunately haven't gotten any better. Actually worse. I love me some Confederacy of Scum bands but this just isn't good. They dedicate it to my friend Bruce Roehrs, which probably makes them really good guys, but more like an ugly girl who's your "friend." (RO)
(self-released)

BEST PRACTICES – "Sore Subjects" EP

This four song 7" isn't too far off from last years 12" EP in mixing catchy pop-punk with emotional hardcore. It's often hard to separate the vocals from the rest of the music (I guess you shouldn't be able to on a really good record) but if you try real hard in this case you'll find that pretty much all that connects the band to their "former members of…" tag is the screamed vocals that have that early 2000s emo-hardcore feel. Musically, it's kind of bouncy and just a little loud and messy, upbeat but not overly aggressive, catchy but not too sweet. It has hints of bands like CARRIE NATIONS but maybe a little less pop-punk and a little more '90s indie. All put together, I'm not sure you could tag it with any of those genres but it's something that might appeal to fans of all of them. (PA)
(Tor Johnson / Willow Tree)

BIG BOYS – "Fun! Fun! Fun" EP

I'm trying to think of a way to talk about my feelings for this record. I have one tatter left of an ancient BIG BOYS shirt, the part that says "God Bless Me, I Don't Fit In!" I stole it from a meathead, an older brother of a friend who probably still drops "faggot" in casual conversation. My first skateboard was stolen, too, from off my cousin's porch. I practiced on it alone in the sloped parking lot near my parochial school, afternoon into afternoon until I could manage the cracked roads in front of his house, snickering up at him from the hot pitch in the middle of summer, berserk with triumph. I've heard all the stories from old punks about those shows—Biscuit showing up at the Texas punk show in drag, shouting, "Now go out and start your own band!" A hometown horns section? Yeah, fuck you. Funk bass? It seems so audacious even now to call this a hardcore punk record, but this is it, y'all. This is who you gotta remember when you think about why we are doing what we're doing! I listen to them all hollering, "Fun! Fun! Fun!" and try and put her in the crowd, the tiny weird lez with the stolen skateboard, hungry for a crew like that. When I'm here in my room, twenty years later at the punk magazine in San Francisco, she's with me too, partying. This record is her infinite anthem, it's the weirdo mutant rock salute: "No matter what they say, we're gonna have some anyway." BIG BOYS belongs to all of us and they're back in print—for the kids! (FF)
(540)

BIG CRUX / CRIMINAL CODE – split EP

The first time I saw either of these bands was when they were on tour together, so it makes sense that this record has come into existence to represent their PNW brotherhood band status. BIG CRUX features Felix from LIFE'S HALT in the driver's seat, and if you are a fan of *Thrasher Skate Rock*, the MINUTEMEN, or the BIG BOYS grab this shit ASAP! Thoughtful freedom punk for those that like to dance and think at the same time, melodic and rad, feel-good—like listening to WATT and D. BOON. Thumbs the fuck up! CRIMINAL CODE play frantically—desperate sounds for desperate times, chorus pedal in full effect. The singer sounds like Rick from DRIVE LIKE JEHU over sped up post-punk, with vengeance at its center. (LG)
(Bedside)

BLACK BUG – "Reflecting the Light" LP

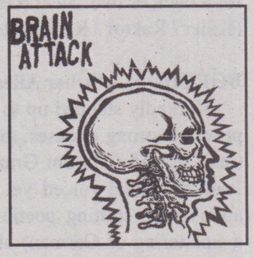
The sickest reverberation; like LOST SOUNDS recorded underwater at the wrong speed, "Being Boiled" styled electro punk oozing danceable mutations for Frankenstein types who want to shake their bolts loose. I think they used to have more prominent female vocals? Side one appears to be all male, maybe I am misremembering, but still, good sounds for walking home down dark alleyways in futuristic landscapes. Play the CHROME Target Video in your brain cinema and allow this record to manipulate your sense of self. Synths slither and burn, creating a sinister atmosphere of relentless artifice and J.G. Ballard like landscapes. If you are a fan of TOTAL CONTROL or CATATONIC YOUTH this will soundtrack your worldview admirably. There are a couple of tracks with lady-vox too on the second side for those that enjoy such things. (LG)
(HoZac)

BLACK SHAPE OF NEXUS – "Mannheim" CD

Shit, I thought I was going to hate this German doom metal crew but it's really good. It starts off pretty ambient and there are a lot of drone, samples and noise elements to the music that

BEFORE I HANG
ROCK-N-ROLL DEATHWISH

BEST PRACTICES
Sore Subjects



BUILDINGS/MADEINCANADA

HOLY EXTERMINATION
BURN THE CROSS

lead in and out of oppressively crushing doom. This is not ethereal funeral doom mixed with shoegaze or whatever the fuck is going on in the kingdom of hipster doom right now; this shit has ugly tone and the riffs smash you over the head again and again. There is no church choir, or violin parts, just screams and huge blown-out tone. This knocked me on my ass in the best way possible. (BL)
(W.O.L.F.B.I.K.E.R.)

BLANKET OF M / THE DEAD PAWNS – split CD

BLANKET OF M has a little bit of a horror-punk, MISFITS feel, but is more inspired by mid-'90s pop punk. They're not bad, but they're not good either. They just play their songs in a soulless pop punk vacuum that sucks out all the feeling and interest. The DEAD PAWNS are not much better. On some songs, it sounds like they'll barely make it through the whole thing, and on others they sound pretty tight. I just don't know what I can say about this besides that it just feels like the blandest of bland pop punk. There are songs about Elvira and wanting to be a cop. That's it. I'm out. (GH)
(8^)

BLITZKRIEG BOYS – "It's Not My Place" EP

Well this looks vaguely familiar. Probably because it's from those risky netherworlds of the late '80s, a straight reissue of this obscuro Finnish 1988 self-titled, seven-song EP. Wow. This is fuckin' killer shit. Super *punk*, kinda RAMONES-y or whatever, but like a super dirgey, heavy sounding RAMONES. And who wants to listen to the RAMONES these days anyway. This shit kills, wish I'd've been a bit braver in the '90s when I coulda picked up an OG for a buck or two. *Sick*! (GB)
(Killer / Raktor / Rock'n'Roll Bullshit)

BØREDØM – "Über Alles!" LP

Markedly stepped up to another level from their previous strong releases, this adept, crushing, nine-track second LP from Graz, Austria's BØREDØM features gravel-voiced yet powerfully understandable vocals spitting poetic lyrics in English (with a smattering of German) about the grip of modern economic realities on common people, depression and questioning modern civilization. All with a little more poignancy and thought than most "apocalyptic crust" or punk lyrics. The sheen of the music has as much of a "modern" pro hardcore feel as it does the bleak HIS HERO IS GONE / TRAGEDY southern crust sound; matching taut professional tight musicianship and deft stop/start speed changes with the squealing high-note guitar solos and blown-out down tuning. While fusing those two sounds into a convincing solid formula, there's still replete creativity from track to track—bluesy guitar intros, crushing sludge, mid-tempo chargers and fast hardcore with brutal yet expressive shouts overtop. Captured by a really great expansive recording that has a really spot-on balance of the saturated guitar volume, clarity of the drum sound and placement of the vocals. A sample from *The Office* and a lyric about the Tea Party might have already time-date stamped the record, but still A+++! (KS)
(Contraszt!)

THE BOTHERATIONS – 12"

The five tunes on this record have all the song structure of melodic hardcore bands like MASSHYSTERI or NEON PISS but with a weird mix of an almost neo-grunge recording feel (it was recorded by Conrad Uno) and an early '80s punk sound. The songs are driving but not in a super fast way, with catchy guitar lines and a slight pop element to them. On the other hand, the guitars are pretty fuzzed out and the drums have that heavy reverb sound, (not like too much reverb, but like there is a lot of room mic in the mix). Add to that a deep, almost lazy sounding vocal delivery, which gives it a very straight punk feel. Despite what may sound like a bunch of clutter, it's a totally cohesive record. (PA)
(self-released)

BRADLEY DEAN AND THE TERMINALS – "Top of the Hour/Everybody's Headed to the Graveyard"

Twangy bar-bandisms given the sugary-sweet pop-punk treatment. A-side stomps shit over the flip, but I can't endorse either. (MC)
(Tone Town)

BRAIN ATTACK – "No Way Out" EP

This shit is pretty fucking rad and I'm as stoked on it as I was on that RAD LP from last month. Fast female fronted hardcore from Texas with breakdowns and awesome fucking vocals and I just wish there was lyrics or a liner. Get this fucking record. (AG)
(Dirt Cult)

BROWN SUGAR – "Luvly" EP

The swan song from Buffalo's finest. One thing I have always appreciated about BROWN SUGAR is how they've managed to bridge enough gaps in style so as to avoid an easy comparison without feeling unbalanced—everything feels right where it should be. There are obviously early HC influences, and I've always found a good dose of GERMS in their sound as well, but that's as deep as you can take the whole, "I hear __," with this band. Fairly clear vocals that aren't screamed. A dirty bluesy guitar tone that somehow still manages to "chime." And all done with class, originality and good songwriting always pushed to the forefront to blur the lines between garage punk and hardcore, without seeming like that's their "aim" and instead just feels natural instead of trying to stay within bounds. A real one-of-a-kind that I'm sorry to see go. RIP. (JU)
(Cowabunga)

BUILDINGS / MADE IN CANADA – spilt EP

BUILDINGS from Minneapolis has a dark sound, the drums and bass holding it together, and the guitar a squall layered on top. Then they really lay into it and the low end is way in the red. They're powerful but the song isn't a strong coherent whole, and the cryptic lyrics didn't work for me. From Paris, France is MADE IN CANADA, who works in a similar vein but half as fast, with the guitar barely present. This track is for those who like things ugly, and the lyrics (in English) complement their style. Neither band was exceptional enough to win me over, though MADE IN CANADA are pretty good at what they're doing. (JM)
(Exit Music)

BURN THE CROSS / HOLY EXTERMINATION – split EP

The bands on this split tear up both sides of the disc. HOLY EXTERMINATION is thrash-metal infused crust with fast drums and winding guitars that make dudes want to raise beers and fists in the air. BURNING CROSS has a less metal-tinged take on crust with a hardcore punk lean. Their side is a little more dynamic with variable tempos and some breakdowns and also fun as fuck. I can't read the liners but I believe that both of these bands are from Poland. It rules. (BL)
(Dementia13 / Different / Extinction / Mass Infection / Skaven)

CAPTIVE BOLT / GARY FRANCIONE – split EP

Second offering from this Florida band of outspoken animal-rights advocates, with each side containing a single song followed by a recorded lecture—I'm assuming by professor Gary L. Francione, who is the namesake of this record—on topics related to animal rights (specifically, the idea of speciesism, as well as the dairy industry), but that offers no new perspective for anyone even remotely versed in these topics. I'm not quite as into these songs as the ones from the first EP, but they're still good: the first one sounds a lot like later KILL THE MAN WHO QUESTIONS from the riffs to the vocals, as it's a straightforward hardcore song with interesting riffs but without the crust or DROPDEAD influence of the first record. The second song is similar, a bit more plain but also more irate, and the message is backed up by the passion that's apparent from the vocals. Interested to see what CAPTIVE BOLT do next. (DG)
(Dead Tank)

CAROUSEL KINGS / REAGANOMICS – split EP

On this split both bands do the pop punk music thing. This is going to be filed away under REAGANOMICS because their two energetic numbers trump the CAROUSEL KINGS sole bland offering. (JF)
(CI / Red Scare)

CATHOLIC SPIT – "A Pact with the Devil" 12"

Death rock seems to be the new trend these days. This has all the hallmarks; flange, yelping vocals, lyrical drops of zombies and a vaguely anti-religion name. These kids drag all of that through the land of hardcore pretty thoroughly and do a good job of it. It's pretty good but the synth kind of casts everything into the corners of a spooky haunted house theme park. (MM)
(Bad Touch)

CHACHI ON ACID – "A Group of Fans Will Follow Your Philosophy" CD

Useless, sloppy, "goofy," off-key bar punk with little to no redeeming value. To be sure, the singer sounds like a cross between FAT MIKE and MIKE NESS, but even more inept and halfhearted. Oh, and this record was put out by a "label" called… (DG)
(Basement Handjob)

CHAOS DESTROY– "Lightning Strikes Twice" LP

Hoo boy, this is an interesting listen and I really wish somebody besides me would review this as well

because I'd love to hear what someone who isn't the head cheerleader of the CHAOS DESTROY cult would make of this! These guys have always operated at the margins of an already pretty marginal scene, and with this release they free jump right the fuck out to… the middle of nowhere? Outer space? Some place that noize core and gentle melodic indie rock and children's lullabies and space rock are all compatible genres anyway. A parallel universe where the SWANKYS ghost-wrote all of MOGWAI's songs and Watch sang for them. Their melodic sensibility has always been strong; at least when it comes to Jesse's bass lines and Mike's vocals, but it's never prevailed in their sound to such a great degree. I mean, this is still definitely noisy but it's a much cleaner and more, for lack of a better word, musical. Hell, B-side opener "(The Shame) Till the Last Generation" is a downright sweet little song right up until the moment at which it no longer is. Certainly their whole approach seems to have softened and matured over the years and traces of this maturity were already evident in the tracks on the split with VIOLENT PARTY, but not nearly to this degree. The epic breakdown of "Nuclear Sky" was certainly a telling moment at least, a signpost of what was to come with this record. Is this for everyone? Fuck no. Is it for anyone? I dunno. I love it. Weird without ever being forced, original without having an ounce of pretense, there's just not another band out there like CHAOS DESTROY. (AU)
(Olde English Spelling Bee)

CHINESE BURNS – "Not My Girl" EP

"Not My Girl" is a snotty carpet burner, trebled out guitars that start out flick knives in hand, ending with a two note guitar "solo" that would make any "Bingo-Master Break-Out," a surprise turn for something that coulda come out on Rip Off Records. "Goose Step" keeps the tempo at relentless, epileptic attack core for garage nasties. The B-Side slips you a 'lude or two, a tribute to "We Had Love" era SCIENTISTS, swampier than your brain as is leaks out your ears. (LG)
(Swashbuckling Hobo)

CHIPS FOR THE POOR – "Fistula/Mobility Plaza"

Sounds like a punk SCRITTI POLITTI, the Rough Trade years snarled out onto 45 format for the basement dwellers of 2013. Tropical drum beats and RIP RIG AND PANIC post-punk/funk guitar that means this band make me think of TRASH KIT, but they are all male, I think it's just the guitar style that brings TK to mind. Maybe they are all hardcore FALL fans who secretly sweat VAMPIRE WEEKEND!? The record is on that weird thin line between punk and art rocker indie rocker, and knowing they are from the UK it's sort of hard to tell if they are *NME*-hopefuls aiming for the carrot on the end of the industry's stick, or if they are DIY types trying to open up the underground to new takes on old sounds. (LG)
(Parlour)

CIOS – CD

Melodic hardcore from the Ukraine. A little too up tempo to be pop punk but they do remind me of PENNYWISE and BAD RELIGION. Vocals in native tongue, they do have their "Whoas" in the mix. A few bonus points for being from the Ukraine otherwise I wasn't really into this. (RL)
(Miravoice)

CITIZENS PATROL / REPROACH – split EP

Hailing from Holland, CITIZENS PATROL are great at what they do: playing fast and furious old-school '80s hardcore, they have sharp guitars and throbbing bass, vocals that urgently transmit the disappointment and disgust and absolutely no-frills on the side. All four tracks are spitting ragers and the speed of tension never let up—nuggets of hardcore power that are over before you can say "Circle pit!" I'd love to see these guys do a split with REPLICA! On the flip, REPROACH from Belgium kick in with a thrashier approach, get the audience in on the chorus singing, laugh a sardonic laugh, then proceed to smash your face in with their skateboards. A nice pairing of bands, this split is full speed ahead hardcore for the feverish at heart. (LA)
(Spastic Fantastic / Way Back When)

CIVIL WAR RUST – "The Fun & the Lonely" CD

Very enjoyable melodic hardcore ten track effort. This quartet manage to get that "gruff" yet driving pop, previously patented by the likes of HOT WATER MUSIC and the LAWRENCE ARMS down pretty darn good. Lyrically, tis the typical emo fare (I was a little disappointed, though not surprised, that "Mayday" was nothing to do with organized Labor, though I suppose the angst-ridden may also have a job every now and then), but they do make it all sound suitably anthemic. (RK)
(All for Hope, no address)

COLD CIRCUITS – "Remote User" EP

One of the best local bands around right now; members of SNYTHETIC ID kicking out desolate jams that remind me of later DESPERATE BICYCLES and CRISIS with the omnipresent WIPERS influence that is currently mowing down modern day punks with no remorse. Shards of guitar mutate post-punk basslines creating a danceable despair with bratty CHRIS BAILEY-gone-darkwave vocals, but it's punk. Not garage not post-punk not deathrock or whatever—if you are a fan of say TERRIBLE FEELINGS and also RANK/XEROX this will be your new obsession… (LG)
(Erste Theke Tonträger / Satellite Visions)

COME ON DIE YOUNG – "Cavity Dwelling" EP

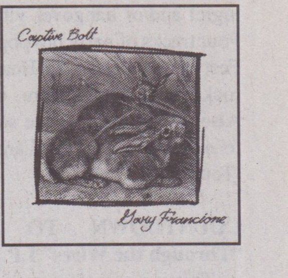
I was impressed by the raw, amateur sound captured on this record. Remember when bands sounded like they recorded themselves? These Tempe/Phoenix, AZ kids are doing that Gainesville thing—intense pounding through the verse, then the gang of melodic vocals on the chorus. I felt like these weren't the best possible representations of these songs. Parts that could sound awesome screaming along in the living room—like the intricate jams early on in "Arrowheads"—are kind of muddled together on this record. They don't keep the momentum going throughout each track. The band could be better than this EP. (JM)
(Man in Decline)

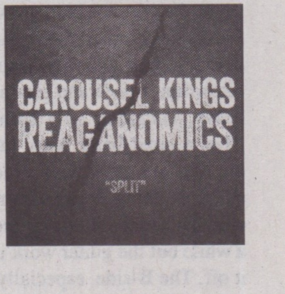
CONCRETE CROSS – LP

Jeezus, I really wasn't expectin' this. When I saw these guys in NYC a few years back, they didn't really knock my socks off, but this LP sure does. Unlike the current crop of NY bands, CONCRETE CROSS includes folks who have been at it for more than a few years. And it really shows, because there's a lot going on in these songs—searing leads, nuanced song structures and some cool interplay between the instruments—yet they execute it with a raging dexterity that few hardcore bands (in the States at least) can match. I'm reminded of a number of metal-lic-yet-thoroughly-punk bands of old—particularly *Animosity*-era COC and *Return of Martha Splatterhead*-era ACCUSED (especially the vocals)—but no comparisons really hit the mark, as the complete package shines with a personality all its own. CONCRETE CROSS may not be one of the cool bands in New York's fast-paced—and, dare I say, trendy?—punk scene, but they're excellent and I hope this review sees them getting recognition for this impressive LP. (JH)
(Man In Decline)

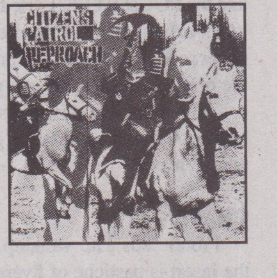
COSTANZA / WARM NEEDLES – split EP

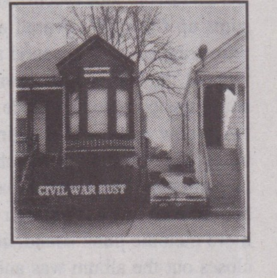
WARM NEEDLES starts things off with the strongest track on this split, "Big Decisive Chunks," which has a cool catchy riff. It almost sounds like a pop punk band trying to lift a shoegaze riff. But, as that track dies away, so does anything else interesting about this record. Almost all the lyrics are about party

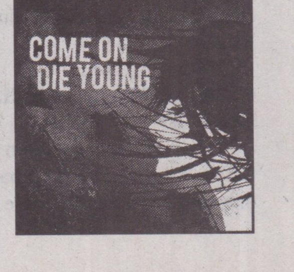




CHIPS FOR THE POOR







regret and/or hangover vibes. Booooooooooor-ring! Four tracks of party bro pop punk, ready for No Idea Fest or maybe Do Ya Hear We? Fest. Less region rock-ish than most fare, but pretty on the mark. Also, COSTANZA have some shitty borderline offensive frat boy lyrics. Lame. (LP)

(Tour Van)

COUNTDOWN TO ARMAGEDDON – "Through the Wires" LP

This is a weird poppy crust band from Seattle. I don't know what's in the coke up there, but just because the entire region grew up listening to PEARL JAM doesn't mean that shit has to creep into every band that you do. So these guys have the right distortion sounds and production, and they do some heavy, chugging riffs sometimes that sound like what a crust band does, but for most of the time the riffs are gloomy and melodic pop rock and the singer is doing drawn out, raw-throated grunge vocals. They delve into a spacey psychedelic thing for a while but the guitar work is just too generic to pull it off. The B-side, especially the first song, is a little more NEW ORDER-ish and I'm starting to think that maybe this band is trying to blend in some kind of death rock, emo-goth thing that I don't get. Whatever it is, I don't want to listen to it. (BL)

(Aborted Society / Skuld)

CRAPPY DRACULA – "Tooo Muuuch" LP

I'm not sure what word I would use to describe their sound, or even what sub-genre that I would put CRAPPY DRACULA in, but let's just say that I bet this band can sing along with every DEAD MILKMAN record. CRAPPY DRACULA is all over the map, reminding me of a combination of SCHLONG and the FOUR EYES. Lyrically they have a lot of poignant insight on all sorts of topics that you may have never really pondered, and probably won't again after the brief moment when you go "they have a point." I actually really like this record, but I am not sure how much rotation it would ever get. (JF)

(self-released)

CRASH – 12"

Proud '80s HC worship from Mallorca, Spain; the insert is pastiche of flyers and well-loved records from bands like NEGATIVE APPROACH and ZERO BOYS (an obvious touchstone here), and that kind of sums up CRASH's overall approach. Like so many retro-tribute acts, the sound and style is spot-on, but without the standout songwriting that made the old stuff classic in the first place. I've listened to this LP twice now and could imagine listening a few more times without really remembering any of the songs in particular. My favorite parts were actually when they moved away from their hardcore... core... to a more melodic punk sound, and the Oi!-ish song that closes out the album was another welcome surprise. Unfortunately, most of what's at hand is lost in the sea of bands going for the same old same old. (WB)

(Eating Shit / Inxausti / Nuclear Fear / Old Kids Brigade)

CÜLO – "My Brain is Hanging Upside Down Demo" EP

This is the second demo (2009) from these notorious Mid-western suburban scum punks, pressed onto vinyl of course. More so than their original demo, which sounds even shittier, this is the first semi-accurate representation of their sound: trebly, speedy, nihilistic hardcore punk. The lack of a bass player is much more evident on this release than on their later records, but some of the songs ("Can't Grow Up," "Go Blank") are legitimate ragers. At this point, you probably have one or a hundred opinions about these guys, so if you're into 'em, here's your chance to snag this demo on wax. (KM)

(Cowabunga)

CUT OFF – "Sick of This Life" 12"

This is a tough one. On one hand, these guys are a part of the budding punk scene in Athens, which is more relevant than ever given the tumultuous political climate in Greece. On the other hand, I can't really get down with a band that is this scattered. CUT OFF's songs vary from straight up powerviolence, to fastcore, to octave chord-laden youth crew, and while the band is tight (the drummer in particular is a madman), the record as a whole just feels like it's lacking something. The band's proclivity for thin, modern guitar distortion definitely doesn't help, but the bigger issue is that the tracks seem juvenile. The lyrics, while vaguely political, aren't exactly deep, and some of the riffs are very happy sounding, and not at all in line with the message they're trying to get across. I'd dirty up the production next time around, and try to really capture the feeling of unrest permeating the city they call home. (KM)

(Eye5 / Scarecrow)

CURED PINK – "Body Body Body I Need It I Need It I Need It/Amnesia (As Answer)"

This is like a groovier PUFFY AREOLAS—kind of seems like they lost their bag of coke and slurped down some mescaline instead. This is real weird and real mysterious, pretty classic noise fuckery. It's really, really good. Found sounds, radio signals, stereo swirled delay kind of pile on top of each other, however it consistently holds onto more space than anything else. I think there might even be a goddam flute in here. Erring on the hypnotic rather than the chaos it works well on both 33 and 45rpm (obviously 33rpm though). (MM)

(Black Petal)

CURMUDGEON – "Amygdala" 12"

Wow, can this be the soundtrack that I can slow mosh all over white capitalist patriarchy to? Crucial riffs and breakdowns, with well thought-out lyrics that I would definitely sing along to at their show. (Explanations on the opposite side of the insert for those who care/don't care). Krystina continues to rule as a front woman after RIPSHIT, with growls and the expected powerviolence vocals. It's refreshing to have music like this in punk that fucking rules both politically and musically from this PV/HC Boston trio. I hope they hold it down for many years to come. If you caught them on their recent West Coast tour consider yourself lucky. If you didn't, you should definitely give them a listen. (AP)

(Not Normal Tapes)

THE DAMAGE DONE – "Nothing is Over..." 12"

This is, for the most part, gruff but slightly snotty pop-punk. It's emotive and melodic, sounding at different times like PROPAGANHDI, FIFTEEN and D4. It's done pretty well with some standout lead guitar work and songs that sound well thought out. Unfortunately, it sounds mostly like stuff that I've heard before and I'm struggling to find anything that doesn't sound totally familiar. The coolest part of the record is the short instrumental bridge on the final song (a song that would be really good if the vocals didn't make it so porch-punky) where horns and piano compliment a cool guitar line. (PA)

(La Escalera)

DAN STARK – CD

Um... What? This is a Ukrainian band that plays song chuggy-metalcore with some straight hardcore parts and some really cartoon-ish, high-pitched vocals that are pretty fucking annoying. The music is played well and the production is good. This isn't mind blowing, but holy shit, the vocals. I really can't wait to play Martin their cover of "We're That Spic Band," which is really weird if you contextualize it. If it's their idea of a cute, ironic parody, this Spic will kick their ass. They also make NEGATIVE APPROACH sound like the worst boy band. They also cover MINOR THREAT and GG ALLIN. Yeesh... This makes me hate "fun." (MB)

(Aorte / MiraVoice / No Name / Resisit / Trismus)

DARK RIDES – "Walk the Floors" LP

I wouldn't necessarily call this an expansion on the Do Ya Hear We? sound, but I would say that this is a bit more interesting than most things that they put out. Take the basic DYHW? region rock formula, add some minor key parts, male/female dual vocals with harmonies, and some slightly gloomy vocal stylings (like SIOUXSIE style, like that shit that's hot right now, or is that over? I just realized I'm out of the loop), and you've got the new DARK RIDES record. It's a little early LEMURIA, a little THIS IS MY FIST minus the aggressiveness, and a lot of straight the fuck up region rock (there is way more of the last one than of the other two, or of anything else on the record). This is more interesting than a new HIDDEN SPOTS, or FUTURE VIRGINS, or ADD/C, record, so have at it you huddled masses, yearning to drink cheap beer. Those of you worried about experimentation, be easy, this is totally by the numbers and I have totally overstated the deviances from form. (LP)

(Do Ya Hear We?)

DAY CREEPER – "Raging Beast" EP

"Turning into a Man" is great DIY pop that finishes in an all-rock way, borderline cliché, that just makes it all the more effective. That feeling carries across both sides here: they let the songs charm their way in, halfway fooling you that they're some bedroom buttheads on some personal art trip. But then they remind you that they're a rock band and pretty goddamn good one at that. Not a dud amongst the four tunes featured here. Hell, they've yet to make a false move on record. Start here and work your way back. (MC)

(self-released)

DAYLIGHT ROBBERY – "Distant Shore" EP

The secret to making a good melodic punk record (or any good punk record) is that it has to have some sort of soul. Anyone can download any classic record and then go in their garage to shit out a passable fac-

simile of it with enough time. That's why the dollar bins at record stores are stacked with shit. Luckily, DAYLIGHT ROBBERY knows what it takes to make a killer EP: perfect melodies, solid fucking songs and hooks out the ass. I'll admit that I'm a sucker for mixed gender vocals and guitars that walk the line between surf and WIPERS-worship. DAYLIGHT ROBBERY is drowning in these things, but has the aforementioned soul and originality to back it up. This EP is fucking wonderful. (GH)
(Poison City)

DEAD BODY MEN – "Punk Rock Bottom" EP

So Will from To Live a Lie Records is airing some of his dirty laundry here in a pretty awesome way. DEAD BODY MEN were teenagers in late '90s North Carolina, Will played bass in the band. This is snotty and awkward punk rock that sounds like their surroundings as much as it does their influences (which were probably limited to whatever records they could find). If nothing else, I like seeing an established participant in the DIY hardcore scene sharing his (more than humble) beginnings, perhaps there's a *Bloodstains Across Our Pasts* comp series in the making… (WN)
(To Live a Lie)

DEADLY REIGN – "Slave" EP

Those of you who lament the decline of bombastic mid-paced US crust can rejoice, because not only do Austin's DEADLY REIGN do it, they do it better than the band on the back of your vest. Scandinavian guitar leads are eschewed in favor of a devastating low end and relentless power. Even when these bands were popping up all over the world, they were rarely this good. The pace slows ever so slightly for the final track "Sinister Minds" and with the opening scream the deal is sealed—churning, metallic power. (WN)
(Profane Existence)

DEADVERSE – "Carpet Burns" 12"

This is a weird one. I don't mean that the music is *wehird*, I mean it's pretty normal but the weird part is that the first song is straight HOT SNAKES (the tempo is up, the guitar strokes are down). That is followed immediately by a pop-punk tune that's up beat and catchy with slightly gruff vocals but a far cry from the first song. The record continues more in the pop-punk vein but with a little more bite, like that second track just discovered a bunch of Revolution Summer bands. Then there is the bookend, a WIPERS style number (though it still has those kind of snotty/gruff vocals). It's pretty good stuff but sounds like the band is either changing their style or still trying to figure out what it is. (PA)
(Adagio 830 / Take It Back)

DEATH OR GLORY – "Can't Stop Me" CD

French punk with a CLASH like passion; if you are a STIFF LITTLE FINGERS fan this will ease the pain felt from the horror of that band's later work. They cite GANG OF FOUR as an influence and you can hear it in some of the guitar work, but I would say this is more somewhere between "London Calling" and "Suspect Device" which I think for a lot of punks is a good place to be sandwiched. It's a little too polished for this punker, but I know many prefer the cleaner life. The band seems to have their hearts in the right place politically, unfortunately as is common with a lot of punk, the ballads throw the whole thing off course in a grim manner. This band is not terrible, but I can't imagine ever wanting to listen to them again. It's also available on vinyl. (LG)
(self-released)

DECAY AFTER DEATH – "System Fucking Bastards" EP

Fucking rips your testicles (or ovaries) off and leaves feces covered entrails all over your mother's bloody corpse. Euro style spiky, dirty, eighties influenced hardcore with echoey vocals. Throw in a heavy loaded fix of early VENOM and BATHORY. My hard throbbing blistered cock is spewing bloody pus. Buy it! (RO)
(Cowabunga)

DEEP HEAT – "New Design" 10"

It feels like over the last couple years everyone remembered that the WIPERS were a band. The opening track here defiantly has that feel to it, although the vocals almost sound like AGENT ORANGE. The following songs still have that same drive but there tends to be a little more of a pop element to them, especially when the female vocalist comes in and there is almost a SONIC YOUTH feel going on. In fact, "Transit" might be one of the best new songs I've listened to in a while, as the band sounds at its best when they really focus on the dual vocal interplay. Add to that some well thought out dual guitar work and it makes for a pretty good record. (PA)
(Poison City)

DEEP HEAT / WHITE WALLS – split EP

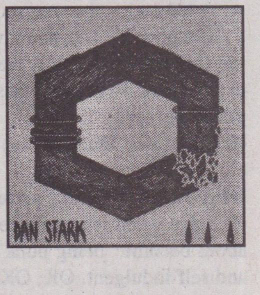
The WHITE WALLS side is comprised of bad alternative rock without hooks or sweet guitar licks. Imagine my confusion when I thought this was the WHITE WALLS from Ohio. Different band, same name. This WHITE WALLS sounds like they tried to co-opt the most accessible parts of MILK MUSIC and MERCHANDISE into some lamentable Urban Outfitters oriented anti-post punk. The DEEP HEAT side has hooks, (hooray!) and bona fide melodies sung by alternating and / or harmonizing male and female vocals. Melodic late '80s/early '90s influenced post-punkers DEEP HEAT write accessible songs while still sounding unique. On their two songs clean guitar sounds bust out what almost sound like a slowed down MASSHYSTERI riff, (in a good way) with lead guitar and bass lines that subtly interplay with the rhythm guitar so that they all merge together as part of the sound, as opposed to functioning as distinct and separate parts. The vocal melodies really stand out and pull the whole thing together. This almost exists in some middle ground between DINOSAUR JR and BLOC PARTY. (P$)
(Poison City)

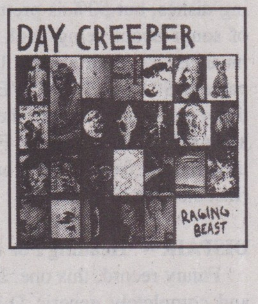
DESCONTROL – "Producto de las Circunstancias" 12"

I do believe this record was made for me… Odio los Discos has been doing us all a favor and putting gems like this '87 demo and the NARCOSIS tape to vinyl. This is a fucking killer record. The songs are punk as fuck and driving with some dark melodic moments that still sound angry. It's the chaos of early Finnish hardcore mixed with mid-tempo DISCHARGE sounding parts and gruff fucked-up-tempo vocals. DESCONTROL is a continuation of the band PANICO and has the rage and rebellion of their Sub-T peers. As far as I'm concerned, this is a much have for anyone who likes early South American punk and early Finnish punk. Don't sleep on it. (MB)
(Odio los Discos)

THE DESTRUCTORS / PMT – split CD

The DESTRUCTORS are seemingly reviewed in every issue of *MRR* because they release so many CDs, EPs and splits, but they should be a little pickier because most of their English punk retreading sounds the same and elicits the same lukewarm reviews from me. There was that one time when a reviewer criticized them for some sketchy politics in a track dealing with immigration, too. Their contribution to this split is the same ol', but PMT's contributions are a little better, mostly for the well-phrased, catchy female vocals, but I'm stretching to make a compliment. The songs offer little in the way of anything new or even some aesthetic command of this played out style. (SL)
(Rowdy Farrago)





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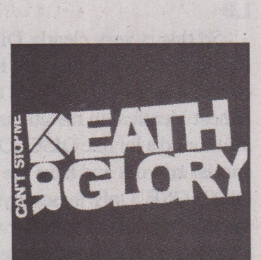
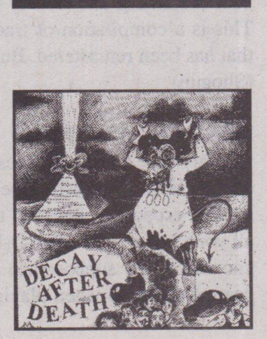
DEADLY REIGN
SLAVE





DIRTY WORK – "Walking Anxiety" EP

Trashy, fed-up hardcore blasts from Kansas City. Mostly blazing hardcore except for a couple of mid-pacers, played somewhat sloppily, but with a pissed, determined grate to the riffs and vocals, and a satisfyingly shoddy recording. Kind of reminds me of BAD EATING HABITS, except here the lashing out is against stupid oogles, posers and art school nerds instead of the population of rural Florida. An insert that features pictures of the band members in leather jackets drinking keyed beers (which I prefer to any MORRISSEY-loving Parted Hair XVX nonsense), scrawled lyrics that are too small to be read, and some reprinted blurb about various tools in the Kansas City scene, which serves as an excellent visual extension of the music. I'm sure this band is stupidly good live. (DG)
(Eat the Life / Muck Raker)

DISHPIT – "Stupid Parties" EP

Since when is the punkest thing to write a song about become "being punk"? That just seems vain and self indulgent. OK, OK, I guess DISHPIT also has songs about scrabble, hating cops, and washing dishes, but 50% is pretty high for a percentage of songs about being punk on a punk record. The music is like, totally punk. Imagine taking the good parts of SCREECHING WEASEL and BLATZ and throwing them away, and then taking what's left and having the singer of STAR FUCKING HIPSTERS's little brother front it. It's a brave new world. (LP)
(Double Dutch)

DISPAIR – "Heading For the Void" 12"

Funny record, this one. It's absolutely, perfectly and completely generic D-beat in the most obvious and obnoxious ways, all the way from the band name on down to the song structures, inept leads, and sub-Cal vocals (there's an air raid sample in there, too, if you're wondering). And yet against all better judgment … I think I kinda like it, albeit in a totally safe, unchallenging and mindless kind of way. The musical equivalent of comfort food: even when it's perfectly average, it still feels good. (JH)
(Nuclear Fear)

DISPOSE – "Nightmare Visions and Beyond..." LP

So this is very clearly DISCLOSE worship. The record itself is dedicated to Kawakami (R.I.P.), they cover "Aspects of War" and the singer's guitar looks almost identical to the guitar Kawakami used. They also sound a lot like DISCLOSE, use the same logos, similar artwork and have the same all-around feel as DISCLOSE. Only these guys are from Sweden, not Japan. If you aren't familiar with this sound already, it's heavy, fuzzed-out, noisey, "raw punk" with D-beat drumming and is very fucking sick sounding. This is a compilation of tracks from 2009 to 2010 that has been remastered. Buy this. (KR)
(Shogun)

DISSEKERAD – LP

Only one word describes this: classic. Any fan of the classic Swedish D-beat sound will love this record, especially because the members are from all your favorite Swedish D-beat bands. These guys know how it's supposed to be done, which is important at a time when playing this style of punk is on the rise again. Nothing jaw-dropping, but also no flaws. Just solid jam after solid jam. Good record, you should get it. (KR)
(Skrammel)

DIVER DRESS – "Sink" EP

Loose-limbed post-punk that's somewhere between one of those *Messthetics* comps and C-86 worship, set in a Minneapolis basement. Full to burst throbbin' guitars that will take you back in time to the FIRE ENGINES or JOSEF K, extolling the benefits of the DIY existence. A sort of laid back urgency demonstrating how to make a rad record, particularly for Postcard Records fanatics like myself. It's got a free, easy feel that's seemingly inherent in a post Burger Records world, but they inject the mold with their imaginative sprawl and raise themselves above their brethren /sister-en. I think the FIRE ENGINES influence does the trick. (LG)
(The Minneapolis Record Collective)

DNA – "Demo 2011" EP

When it comes together, this shit fuckin' rips. DNA (Destructive New Age), from fuckin' Maine, utilize a straightforward, classic hardcore style and on three of these songs they kill it. (The other three aren't bad at all.) Fast and gnarly, I'm hearing CÜLO and YOUTH OF TODAY. The lyrics are pissed and their hate for society is evident, though using rape imagery to decry the exploitation of the hardcore scene is a bad idea. Otherwise, I am with this 7". (JM)
(Kangaroo / Way Back When)

DOKTOR BORMENTAL – "Punk! Not Drunk!" EP

As the internet and globalization allows punk to permeate into further, farther corners of the world and inspire new scenes, one of the downsides is that sometimes the resulting output is boilerplate templates of modern hardcore without the addition of really personal elements or a distinctive regional feel. 1980s and even 1990s international hardcore developed in relative isolation, with limited tape and record trading—well, Italian or Japanese or Finnish hardcore developed and *sounds* like its own sound for a reason. Fortunately, the debut vinyl from Ukraine's DOKTOR BORMENTAL has a really distinctive flair on this brand of straightforward punk in the NAKED AGGRESSION vein. A solid four tracks of basic '80s punk, driven by the impassioned vocals—here the male vocals are distinctive from their twists around the Russian language and its unique cadence, as they decry punk alcoholism, racism, conformity and the annoyance of second-hand smoke. There are some of the bouncy pogo-ready tempos familiar to Eastern European hardcore and beyond, with a clear recording to feature solid musicianship; especially the thick bass lines holding it all together like glue. Nice comic style cover drawings on a double-sided cover with lyrics translated into English. (KS)
(MiraVoice)

DOCTOR BORMENTAL / WHEEL OF DHARMA – split EP

Two bands of totally different styles here. DOCTOR BORMENTAL plays punk rock that would appeal to fans of TOXIC NARCOTIC minus the female vox. WHEEL OF DHARMA plays straight up power violence. What both of these bands have is a strong anti-authoritarian element to their lyrics. (JF)
(MiraVoice / Street Influencez)

DOCTOR MARTIN CLAVO – "Cicatrices en los Ojos" CD

The title of this CD is "scars in the eyes." It is kind of dark. There are spooky keyboards. The garage punk music trudges along while the singer whispers slyly in your ear. He also gets frantic and the music does too. There are only seven songs here and it is over quicker than I want. Short attention spans rejoice. (CK)
(self-released)

DOOM TOWN / NO MORE ART – split EP

Okay, so playing melodic punk like this (as both of these bands do) sounds easy to the untrained ear, but it's really hard to make it memorable and lasting. Let's start with NO MORE ART. The guitars are really straightforward and upfront in the vein of late '70s LA punk, but it doesn't sound dated. What really sells me on their song though is Milo's confident vocals. She has an ear for melody and truly sings the song with conviction and passion, rather than just screaming away. I could give you some lazy comparisons to Scandinavian bands, but I'll spare you. DOOM TOWN's side is darker sounding…more chorus pedal and minor notes perhaps? Whatever it is, it works. Their song is driving, melodic and full of hooks. Both bands compliment each other well. They sound fairly similar, but each has their own style and approach that set them apart from one another. Memorable and lasting? Yes. (GH)
(Man in Decline)

DREAMDECAY – "N V N V N V" LP

A murky, harrowing slice of hallucinogenic excess from the Pacific Northwest, this record is what happens when art punks sit down and take all the right drugs. The primal heaviness of late-period SWANS looms over a maze of post-punk psychedelia, capturing the nauseous, claustrophobic ego-purge of a mushroom trip through ritualistic, meandering dirges that do not end so much as bleed out. I could go on listing reference points—*Only Theater*-era CHRISTIAN DEATH definitely stood out for me—but to do so would only detract from the thoroughly original vision that DREAM DECAY has cultivated here. This is a soundtrack for navel-gazing, through and through, showing the hippies, burners and psydubglowstick warriors what a true soundtrack for skull peel looks like in 2013. I couldn't ask for more. (WB)
(Iron Lung)

DRUGLORDS OF THE AVENUES – "New Drugs" CD

Apparently featuring one of the dudes from the SWINGING UTTERS, DOTA sound like RANCID if RANCID was on Fat Wreck (I mean more than that one time—what I really mean is they sound like RANCID if RANCID was also LAGWAGON). Less aggressive, slightly poppier RANCID with a more "pro-recording" sound. For those of you that don't know what RANCID sound like, let's hang out. Weekends are bad for me. (LP)
(Red Scare)

ELWAY – "Leavetaking" CD

I was listening to this for a while when I finally realized this was ELWAY who I have seen several times. Their usual mix of TAKING BACK SUNDAY, NOFX, and FACE TO FACE here. I have never been crazy about these guys; they are just ok and it's the same for this release. They just remind me of all those Warped Tour type bands who came around too long after the fact to be meaningful in some way, although if you just want a sound they are happy to oblige. (RL)

(Red Scare Industries)

EMPTY PALACE – "What Do We Tell the Family?" EP

Upon seeing the song titles, the purple vinyl and that they're from Denver I just assumed this would be some queer punk weirdness, but what I found was some hip kids from L.A. playing some power ballads. The song "Human Trampoline" isn't nearly as dark and fucked up as I had hoped though. If you really like SCORPIONS *Fly to the Rainbow* and other synthy cock rock maybe you'd be into it? (AG)

(Snappy Little Numbers)

EASTLINK – "Wild Dog/Blood Money"

Starting off with vibrantly deep guitar strumming, the spirit of the JESUS AND MARY CHAIN creeps through the speakers, until an echo-y voice breaks through the trance-like cycle and spins it all in a different direction. The backing sonic paranoia kicks in, slowly, steadily, deliberately hypnotizing you into obscure, structured psychedelia. The first track is darker than all of KASABIAN's *West Ryder Pauper Lunatic Asylum,* with a touch of delirium à la VELVET UNDERGROUND. The second track follows a similar organizational pattern: controlled dynamics yet brimming with tension, EASTLINK build upon a central theme only to abandon it just before the finale. They have mastered the craft of repetition and clearly prove that the power of simplicity is not to be underestimated. Yet I hope they eventually spiral out of control, for I sense the result would be stellar. If you liked LOWER's latest single s much as I did, you'll definitely enjoy this drum/guitar duet from Australia. (LA)

(Aarght!)

EX NUNS – "Dead of Zero/Crash Meditation"

EX NUNS confidently deal in brooding rock tracks with trebly riffs above cymbal-laden walloping. It's all very well put-together, commanding that studio-borne, multi-tracked slickness that might alienate some listeners. The screaming vocals are mixed fairly low—a good decision I reckon, or else EX NUNS might sound more like a tough INTERPOL or something. EX NUNS are pretty far removed from the stylistic conventions of garage or punk performance and deliver something much more in line with a regular rock sensibility. (SL)

(25 Diamonds)

FINAL DRAFT – "West World Order" 12"

Grind and powerviolence are a different animal in Los Angeles. It's not about fashion or a flavor of the month, it's a fucking way of life. Inglewood's FINAL DRAFT personify that way of life. Off the rails from the first "Go!" these fools rips through dual vocal angst ridden bursts of animalistic terror with a fervor that can only come from Southern California. While they sometimes turn into a bit of a mush when they grind, the unhinged quality is perfect for this brand of primal grind. Lyrics are every bit as raw as the jams—frustrated existence, skating the city, death, getting fucked up…and a SPAZZ cover. If you are still reading and wondering *"hmmmmm…"* then I can assure you that this is what you are looking for. (WN)

(RSR)

THE FITS – "Lead On" CD

Yes this is the old British punk band from the early eighties. So we have the RED ALERT syndrome here, a decent eighties band that no longer sounds anything like they used to. This is so-so produced rock and roll. This reminds me of DRAMARAMA and EVERCLEAR practically. A couple of the four songs are a little more up-tempo. How are these guys going to do the old stuff and this new stuff together live? If you want good punk get the classic reissues of the old recordings, if you want rock'n'roll there are better places to look; at least for now. (RL)

(self-released)

FORMBY CHANNEL – "Saucy Seaside" EP

Let all go to the beach! England's foremost ukulele-driven music hall noise punk band return with a lovely platter of summertime fun tunes, complete with postcards to commemorate your holiday! Seriously though…no, on second thought there's nothing serious about this. It is 100% a dumb, weird, *filthy* (seriously, get a load of these lyrics) lark. And yes, it totally sounds like the bastard child of GEORGE FORMBY music hall uke tunes and CHAOS C.H., steeped in a viscous afterbirth of samples and rancid tanning butter. You may not enjoy it but you'll never forget your visit to the Saucy Seaside, that's for sure. (AU)

(Noise Punk)

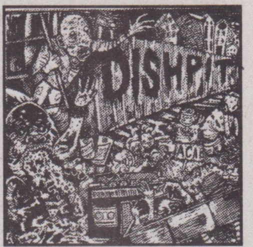
FRAMTID – "Consuming Shit And Mind Pollution: The Early Demos 1997-2001" LP

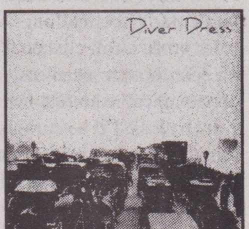
A complete collection of these Osaka noise-hardcore pioneers' four demos, in their entirety. This 27-song LP works backwards, from a 2001 demo that contains a lot of the tracks that would make up their 2002 *Under the Ashes* LP, through a largely unreleased self-released cassette from 1999, to early 1998 and 1997 rehearsal and demo cassettes that are more repetitive of each other, but contain the primal beginnings of what would make up their debut *8-Track EP*. Remarkably and fitting in post-Fukushima Japan, one of these tracks "Nuclear Power Genocide" from 1997 was even re-worked and re-recorded for the band's newest 2013 LP, something that attests to the band's clarity of intent from inception. Demos are really a way to introduce a band to the recording process, as much as letting people know what the band sounds like, and the subsequent vinyl releases, with their meticulously crafted production rightly completely elevated from these points. But like their contemporaries DISCLOSE, GLOOM and others, FRAMTID embark from a really great point in the late 1990s where the DISCHARGE (riffs and imagery), CHAOS UK (ramshackle drumming and heavy lean on the toms), DISORDER (total noise) influences that had always been a inspiration to almost all Japanese hardcore went through enough transformations to become its own unique sound, mutating out of the noised-drenched CONFUSE / GAI sound with the blunt intensity of DISCHARGE's simplicity of meaning, lyrical intent and crushing riffage. Overwhelming destructive gnarl of noise-drenched, harsh vocals, shattering riffs and throttling drum fills; FRAMTID hold a unique place in that lineage that still evolves as it's now being handed back as an influence worldwide, that the review of these early tracks is well warranted, deserved and needs to be played as fuckin' loud as possible! Gatefold sleeve with an extensive sixteen-page booklet of reproductions of original art, flyers and photos. (KS)

(540 / Crust War)

FUCKING INVINCIBLE – "Downtown is Dead" EP

Pissed/disgusted hardcore from Providence, this 7" finds FUCKING INVINCIBLE trading off between creeping, deliberate powerviolence and some surprisingly stoney dissonant breakdowns that I found my head bobbing along to with-





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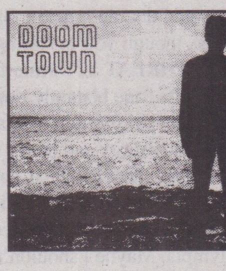
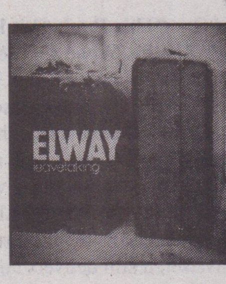




EMPTY PALACE

out even realizing it. Apparently this group draws members from projects as diverse as DROPDEAD, DAUGHTERS and SOUL CONTROL, and that's actually not half-bad as a formula for what to expect here. Simple, but undeniably effective. I'm backing this. (WB)
(Atomic Action!)

FUCKTARDS – "Deeper in Debt" EP

Swedish no-goods doing the trad punk thing, but the shrill-as-all-fuck guitar sound carries this to shit-fi territory. The title track and "Acid Drop" aren't particularly compelling, deviating only slightly from punk'n'roll cliché. "Trapdoor Fucking Exit" is an epic though: needlessly long hardcore tune with an inexplicable breakdown that verges on pop-punk. I'm at a loss. I'd be curious to know what they were thinking, but it's a happy accident that turns something worthless into something of interest. (MC)
(self-released)

FULL OF HELL – "Rudiments of Mutilation" CD

Down-tuned, metallic hardcore that incorporates elements of grind, black metal and crusty hardcore, with a polished production. Lots of moody, dissonant riffing, songs that go interesting places, atmospheric parts with just drums and vocals (or minimal guitar) and although this kind of music isn't my thing, it's quite good. (DG)
(A389)

GAG – "40 Oz Rule '90" EP

Caustic irreverence that walks a fine line between effortless and perfectly executed. The cover features the "Bottled Violence" character headless, holding an activated double-crucifix GAG symbol, and come to life as though you're staring at the back of your MINOR THREAT 12" while frying. The songs ride on solid riffs (one blatantly ripped from ANTI-CIMEX) as vocals put through a delay pedal cackle over, and are mostly dirgy and heavy except for the occasional fast burst, and the final song after a buildup from the stomping intro. Fantastic mutant hardcore of the breed that seems to be becoming characteristic of Olympia. Maybe I shouldn't have left. (DG)
(Warthog Speak)

GAG – "This Punk Shit is Cool But I Hope I'm Rob Zombie When I'm 28" EP

Olympia is a cult; this band seems to have defected and come out with some of the most punishing and degenerate music this side of some weirdo's harsh noise project. I hear a lot of old school Japanese HC influences mixed with tinges of a more aggressive and sped up BRAINBOMBS. While I feel this release sells them short of what they convey in a live set, it still delivers nonetheless. (AP)
(Bedside)

GAS RAG – "Human Rights" EP

This is what you get when you mix the constantly changing, ten-note-per-riff TOTALITÄR parts with the tones and drumming of *Pick Your King*. Frankly, I am floored at how good this record is, because as anyone who knows me will tell you, these are at the top of my list of favorite things. There is no metal here, no crust, no noise, no pogo, no mosh, no tribute—just snappy, full-speed, no-frills hardcore played with the intensity it was meant to ooze, with tight little guitar-lead-barf-puddles to step in around every turn. I'm gonna go out on a limb and say that in 2013, this is the best hardcore record that anyone could possibly craft. There is *no way* that someone, right now, could do it better. Dare I say, "It's perfect." Take that as a challenge, but I promise that I will never again review anything this good, so I think it's as good a time as any to hang up my "reviewer" apron now. (JU)
(Beach Impediment)

GHOST POLICE – "Dead Soul Noise" EP

From the land of cheap tacos, San Antonio, this record starts out with some total '84 style BLACK FLAG intro jam. The instruments are too noodley at times and really heavy and dramatic at others. Sometimes reminds me of the DEHUMANIZERS, Having trouble with comparisons, which can be a good thing for a band. (RO)
(Trends Die!)

GOSPEL TRUTH – "A Lonely Man Does Foolish Things" LP

Minimal research into the GOSPEL TRUTH produces a connection to the GOLDEN BOYS, which immediately scores points in my book. *A Lonely Man Does Foolish Things* is an extremely varied record, fluctuating from moodiness to pure thud to good, dark rock without much shock. The LP closes with "Beasts" an epic (complete with cello!) that feels like it's about seventeen days long, but the decent into noise works out A-OK to these ears. A record for alcoholics with patience, which could be me, depending on the day. (MC)
(12XU)

GREBER / HIROSHIMA VACATION – split EP

For the grind heads we have for your perusal a double-edged split from the Lake Ontario region. GREBER hails from Canada and plays bottom-heavy sludge with bursts of spastic grind. Sounds like just a bass player and a drummer and I especially dig the slower parts with the guttural yells. Features someone from FUCK THE FACTS. HIROSHIMA VACATION from Ithaca, NY is a bit faster with more of a powerviolence feel. The guitar work rips around all over the place and the vocals are solid. I don't know how many people are singing, but they alternate between the hardcore shriek and the something-hot-in-my-mouth growl and both are done well. Choose your own favorite side. (BL)
(Maybe it's Art / Piggiron / Treaty Oak / Sludgehummer / Suburban White Trash)

GUANTANAMO PARTY PROGRAM – "II" CD

Heavy and intense post-hardcore from Poland, that at times borders on sludge. I can't hang with the "riffs " at all, which are more focused on weird single notes instead of straight up slamming groove riffing, and the vocals remind me of bad emo bands that I saw when I was fourteen growing up in San Mateo County. There are also weird melodic parts, which is gross. Not my thing. (TM)
(Chaos W Mojej Geowie)

HATRED SURGE – "Human Overdose" 12"

I have a feeling that no one wanted to like this record. This band has gone through changes and whenever that happens, fans of a band are fickle. You want the same old thing? Then listen to the old records, but you will be missing out… Yes! It's powerviolence with chuggy, metallic guitars, heart punching bass, razor sharps drumming, guttural vocals and some really crazy awesome play with timing and changes that stay interesting, but do not sacrifice how fucking brutally driving this is. The synth-y parts are a good addition and the whole album has a flow to it—it's a jagged, but well put together puzzle. It's not pretty, but you won't be able to turn it off. (MB)
(Iron Lung)

HEAD HITS CONCRETE – "Hollowed Out Human Husk" EP

Let there be no doubt, this is challenging music. Atonal and abrasive grind, with disjointed and difficult guitar work that can not be described using words like "riffs" or even "parts"—it's a struggle just listening to these sounds, but spend some time with the pulverizing sounds and the accompanying lyrics and you'll learn that the chaos and frustration are both by design and dependent on one another. The words are every bit as tortured and determined as the songs, eliminating moronic metalgrind assholes both by default and design. Intellectually advanced and deadly, I haven't heard from this Canadian outfit in many years, but their return is both welcome and important. (WN)
(Mercy of Slumber)

HEAVY TIMES – "Fix it Alone" CD

HEAVY TIMES plays fuzzy, pleasant garage pop. It is nice to listen to, but there is so much of this these days the songs really need to stand out. Unfortunately, HEAVY TIMES' songs don't manage to grab my attention. This is their third and supposedly final album. (CK)
(HoZac)

HIGHWAY CROSS – "Run Dry" EP

This is driving hardcore that probably owes a lot to DRIVE LIKE JEHU, but is too straightforward punk to really sound that much like them. The guitar playing has a little of that JEHU feel to the riffs, in that they are straight and driving but with little hitches and hooks in them, while the rhythm section has more of a solid hardcore feel. Vocally, it follows more of a '90s emo sound in the screamed but slightly snotty way. While all four songs are solid, the record doesn't really kick in until the final track that starts off mid-tempo and has a great chorus breakdown, before falling into the more up-tempo feel of the earlier songs. (PA)
(Toxic Pop)

HOLLYWOOD – "Love Child" LP

From the home of the late great EDITH MASSEY comes some bratty '70s inspired punk rock. At they're best moments they remind me of RED CROSS or GREEN RIVER. Almost a Seattle grunge throwback at times with shades of '60s punk and '70s glam with one of those singers that I picture with his shirt off, bleeding track marks and who ends every song line with a cat howling *eeeeoooowwwww*! Pretty good. (RO)
(Big Neck)

HOMESICK – "Как Есть" EP

The full, warm production here helps this band—the drums in particular sound great. They hail from Odessa, Ukraine, and play a standard, clean-cut Euro HC with sung vocals. Lyrics are printed in a Cyrillic alphabet with English translations provided. These kids are competent, fine for the style, but not breaking through. (JM)
(MiraVoice)

HOUNDS OF HATE – 12"

Oh hell yes. Their demo from last year was a doozy, and this LP is even better. Their sound draws from a range of NYHC, and you'll hear bits and pieces of SICK OF IT ALL, WARZONE, *Victim in Pain*, and so forth, all with a contemporary sense of the kind of songwriting needed to make each and every song stick in your head while simultaneously making you want to bust out moves on the subway platform, but simple comparisons to other bands don't do it justice. This thing has hooks like a meatlocker, a number of quality intros, just about every song manages to sound different, including a range of tempos more nuanced than the slow / fast / mid-paced rut of most bands, and the songs flow perfectly with signifiers that satisfy genre adherents, without being slaves to formula. It wasn't lost on me that the verse riff on "Clean Plate" is more or less the exact same as that of "Sentenced" by NO TOLERANCE, but that's fine because it's a great one. The vocals do a tempered, intelligible yelling thing, the guitar sound is interesting in that it's more than sufficiently heavy while sounding a bit less metallic than average for this style, and the drumming is nice and boomy. I'm glad that there are once again straightedge hardcore LPs worth picking up, and bands worth following around. Please tour the West Coast. (DG)
(Painkiller)

THE HUGH BEAUMONT EXPERIENCE – "The Cone Johnson EP" EP

Reissue of the super rare 1981 EP from these Fort Worth, TX teenagers. There are four fun songs about things every teenager thinks about: Zyklon B, Sid Vicious, charity and the greatness of money. The music is simple and the vocals are tough, charismatic and effortless. Amazing. It sounds so great. I love this. (CK)
(Cheap Rewards)

ICH BIN EIN ESEL – "Holy Grail" EP

Now that's some heavy flange if I've ever heard it. You'd never guess it from the cover, but these guys are Australian and not German, some ex-ONYAS outfit. It is pretty insane that there is still Aussie rock'n'roll that sounds like this. You know, real boneheaded gaping headwound 'tard core. I like the first track the best, a shitty plodding '70s basement throwback, but as you might've guessed they devolve pretty quickly into thee KOZIK-zone. I'm sure someone out there will listen to this more than one time. (GB)
(Swashbuckling Hobo)

INDUSTRIAL PARK – "Echoes/May"

INDUSTRIAL PARK crafts dense sheets of guitar noise to underpin icy female vocals. The drums keep time with sparse cymbal and strikes and short builds that lead nowhere. The production and guitar saturation keeps things moody on both sides of this 45, but there's more to speak of in the way of an actual song and melodic idea on the flip, which makes the track more memorable. But, if restrained, quasi-shoe gaze atmospherics is your easy-to-ignore rock of choice, the A-side will do fine. (SL)
(Toxic Pop)

INFERNÖH – "7 Spar EP" 12"

I would complain there's nothing new going on here. I would complain that this simply is another Swedish band playing the tried and true sound of DISCHARGE and ANTI-CIMEX. I would complain that this has been done so many times before. I would complain that the art is the tried and true stark in black and white, simple skulls with mohawks, bombs and scythes. I would complain that the lyrics are all in Swedish with no translation. I would complain that it's the same simple formula of charging thick guitars over pounding D-beat with roaring Jonsson-styled vocals howling in Swedish on top, *but INFERNÖH* is *so fucking good at this I can't*! An absolutely devastating seven-track blast of massively energetic D-beat hardcore, with fractional but subtly important creativity underlining it. Perfectly delivered on all counts. If there's nothing new under the sun, lay out a beach towel and crank this one all the way up... Destructive! (KS)
(Distort Reality)

IRREPARABLES – 12"

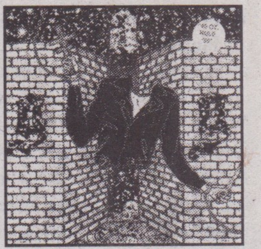
How can something be vicious and charming at once?! I heard the hit "I Wanna Make a Fanzine" sometime last year and, as seems to always be the case, the tapes were gone by the time I figured out how to get one. A bored sounding girl lists the things she is gonna put in her fanzine, with a snarled chorus "I wanna wanna wanna make a fanzine" true bedroom punker style. My heart stops; Spanish punx wasting time in an English coastal town by creating a bold and exciting sound... It's got that Manchester Musicians Collective/John Peel show circa 1981 quality, handmade and earnest but not twee or throwaway like a lot of the C-86 drek, IRREPARABLES play with a true radical punk rock heart. The barebones punk soul of DEAD MOON meets the MARINE GIRLS!? Heartfelt songs about mixtapes may sound like the opposite of fun, but if I told you Teo of FIRMEZA10 fame was part of this endeavor and also one or two of the women from las TIMIDAS, (who put out the tape of the year last year!! which is also getting a vinyl reissue courtesy of some Hackney type) you might at least give it a listen?! Well, either way if you aren't totally won over by deadpan girl vocals explaining that they don't wanna go back to work, or that they are gonna spit on the pope, then you operate on totally different terms to me, in a separate reality... The songs Teo sings have a blood-thirsty DESPERATE BICYCLES-goes-anarcho manner of delivery that is quite compelling. These are simple melancholic masterworks, sort of like SHAGGS playing FEELIES songs, or simple rock'n'roll like "Roadrunner"—not bar rocker nitemare chug, but true sounds made by bedroom punkers and disseminated with a vision and soul. Really idyllic for people who live in foggy seaside towns and want to listen to sounds that capture that melancholy feeling while retaining their punk rock anger... US/CAN punkers can get this from Revolver, as Nominal is based in Europe now. (LG)
(Nominal)

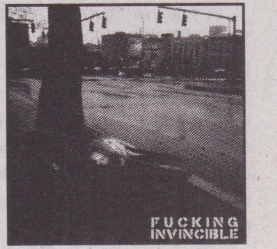
JADED EYES – "Gods and Monsters" CD

These guys are good (really good) at what they do, but it just doesn't grab me at all. Their singer is all pissed, all the time. The band is playing energetic punk in the vein of DAG NASTY, GOVERNMENT ISSUE and UK guitar-driven punk, but it just kinda sits there in the ether. It's not great or even bad, but it just doesn't make an impression whatsoever. Sometimes punks make bar rock and it's just not fun. (GH)
(Boss Tuneage)

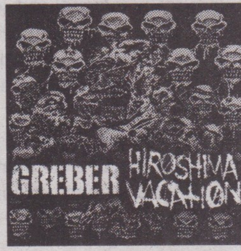
KID ARMOR – "Better Days" EP

Youth crew influenced hardcore punk by these Orange County edgemen. Very pro-edge lyrics and standard youth crew vibe in the riffs. Besides having the worst cover art ever, this is a little too heavy on the vocals and has a few too many melodic parts in the riffs for this to be a jam, but it's decent for what it is. If they had more mosh parts and less vocal parts I could probably get down. (TM)
(Commitment)





GHOST POLICE
DEAD SOUL NOISE EP
TD-001
PRESENTS:



HEAD HITS CONCRETE

KIDS OF THE STREET – "Burn it Down" LP

Fuck. This is really fucking horrible. You'd at least expect some horrible street rock from the shitty band name and even worse cover art. Pure Fat Wreck Chords style mall punk with a touch of Oi! influence. Horrible guitar solos and dumb as fuck lyrics. This one's for the working class blokes draining a few pints with the mates after a hard day working the register at Hot Topic. Oi! (RO)
(Miravoice)

KITCHEN'S FLOOR – "Deadshits" EP

A fine record from Australian primitive savants, KITCHEN'S FLOOR deal simple acoustic guitar parts with simpler percussion beneath Matt Kennedy's yowl and sometimes melodic female vocal accompaniment. One of many Australian groups internalizing minimalism and rollicking about within its confines to dish out downtrodden and evocative ditties with occasional hooks to keep listeners' attention. (SL)
(Easter Bilby)

THE KNEW – "What's Hip (Long Walk)/World War Ay Ay Ay (Alright)"

I always like the packaging and looks of Jukebox-style 45s, but I don't usually like the retro throwback attitude and sound of what's on the record. The KNEW makes it work though. Side A is an upbeat garage rock/power pop rager that brings MIND SPIDERS to the brain, but they have added a horn section, some keys and group vocals. The vocals are actually a little too peppy and happy for me but I'm a depressive person so that's my problem, not theirs. Side B scales the peppiness back, but none of the hooks or the pop, thankfully. The MIND SPIDERS comparison stays true here (maybe it's the dude's vocals), but this song is quite nearly perfect. It's short, driving, to the point and engaging. It might be a new mix tape staple. Excellent. (GH)
(Snappy Little Numbers)

KOMPLIKATIONS – "Step Forward" LP

KOMPLIKATIONS approach punk much in the same way as the SCREAMERS, being that they don't use guitars.... or basses. The band is just drums, synthesizer and vocals. I like it a lot, but I think they could benefit from more layers of synth. With the single synthesizer and drums, the band sounds really minimal and sometimes the songs fall a little flat because it requires the singer to carry too much of the weight of each song. Speaking of the singer, his defiant vocals and angry-yet-tempered approach keeps this rolling in the punk vein more than art-rock. This is pretty great, but I really think they could benefit from more layers and from stepping out of their comfort zones. (GH)
(Rockstar)

KRANG – "Broken Waves" EP

Another entry in Profane Existence singles series (and probably the best thus far), KRANG hail from Chicago, playing a thrashy breed of stenchcore in the vein of DEVIATED INSTINCT and HELLSHOCK. They're going for a dark atmosphere, but in the end this is definitely the fun side of crust, with over-the-top guitar leads and a defiant use of the whammy bar. This didn't come with any lyrics—an odd choice for an anarcho-band—but the vocals are spot-on, and help elevate this above mere genre-clone status. Transparent, crisp production does make this feel a bit "pro metal" for my taste, and I ended up wishing I'd heard it on a home-dubbed mixtape just to get the grit and kvlt rawness of its '80s forbearers. (WB)
(Profane Existence)

KRÖMSOM – "Nuclear Reich" 12"

I loved the demo/12" material, I really did. As far as third-wave noize went, I thought it was absolutely top-shelf, but this new stuff completely blows it out of the water! I don't know if it's the BLOODY HAMMER influence seeping through or just a logical progression, but these songs have an incredible street punk/Oi! swagger that elevate them well beyond their peers in the noize stakes. Man, "Culture Degeneration" sounds like ATROCIOUS MADNESS covering ONE WAY SYSTEM! Of course there's still plenty of metallic aggression and heaps of fuzz in the mix, and they haven't completely abandoned their roots, as "Answer" sounds like a lost Japanese hardcore classic, but goddamn if the shift toward melody hasn't completely transformed this band for the better. I have to give credit to everyone involved with the recording, mixing and mastering as well, because this record sounds fucking amazing. There's plenty of noize and fuzz (very rich, warm sounding fuzz at that) without sacrificing any power at all and the drums in particular sound spectacular! (AU)
(Distort Reality)

KRÜGER / LOS REZIOS – split EP

Ah man, sometimes it's good to take your shoes off and wiggle your toes in some old-fashioned metallic crust, and this split delivers that in spades. Peru's Los REZIOS have been around for over a decade, and I don't think I've been let down by them yet. They've got a heavy thrash influence these days, and there's more than a hint of classic South American metal in their sound. The highlight here is definitely "Debes Saberlo," a driving MOTÖRHEAD-style ripper that does that style better than any band I've heard since BURNING LEATHER. Czech crusters KRÜGER have a more fundamental approach, with dynamic dual vocals trading lines over some tough '90s-style crust à la REACT or DECEIVED. Good stuff, and that one Los REZIOS song is such a fucking banger that it elevates this split from "okay" to "worth looking out for" status. (AU)
(Anarchist Black Cross / Céstou na Hrbitov / Different / Gas Mask / Helvetet / Nuclear Madness / Rawmantic Disasters / Svoboda / Togue sol Distro / Veva / Wahn Fried / Wolfdrunk)

LADY BANANA / SKEPTICS – split EP

LADY BANANA is a funny name. I like it. They are from Sweden and play a fuzzy garage rock. The singer has a gruff voice. There is an original song and a cover of VELVET UNDERGROUND's "Run Run Run," which is better than most in that they don't try to imitate VU at all. SKEPTICS are from France and play a '90s style garage rock that reminds me of the MAKERS. It is catchy and the singer voice has a nice drawl. They also do an original song and a cover of HOWLIN' WOLF's "Hidden Charms" in a frantic, distorted way. Nice. (CK)
(Frantic)

LAMBS – "Keine Frage" EP

Melodic and mid-tempo punk from Germany. The loose drumming and clean guitars give it an emotive feel, which is further accentuated by high-pitched, near-whining vocals. I don't mean to come off like this is a completely wimpy record—it's actually kind of aggressive and punchy by melodic punk standards. The melodic hooks are good and the occasional gang vocals add a certain dynamic. The vocals do kind of sound separated from everything else, but overall it's a decent effort with some nice moments. (MA)
(Contraszt!)

LAUTSTÜRMER – "Bedtime for Humanity" CD

Über-generic Motörcharged punk/D-beat. I don't necessarily dislike this style of music, but this album was tough to get through. The main culprit here is the drummer, who routinely plays one of the worst, computer program-sounding D-beats I've ever heard. Incredibly annoying. The band is tight otherwise, and there are definitely some riffs on here; if you are into stuff like INEPSY and RIPPER, you'd be down with these guys. As for me, I lost interest when I got to the track called "Hellfire Rock'n'Roll." Way too campy. (KM)
(Unrest)

LAUTSTÜRMER – "Depopulator" LP

LAUTSTÜRMER is pure D-beat comprised of DRILLER KILLER members. This LP contains rocker guitar mixed with a sold Scandi backbone. If you like DRILLER KILLER mixed with motöpunk, then this band is right up your alley. (AE)
(Power it Up / Unrest)

LAWINE – 12"

Woah, I just time traveled with this record to a time when we all had asymmetrical hair cuts, tight pants, were vegan, and chest-clapped to the music. This is pretty legit veganarchist emotional hardcore from Amsterdam, along the lines of PG 99 and STRUGGLE. The songs are pretty amazing; intense, innovative and churning riffs accompanied by clean-ish vocals. And they don't sound like all these rip off Ebullition bands I ended up sifting through in my younger days. This album came with a really amazing zine explaining the band's ideology; it was a pretty heavy read on anarchism, cycling, sexism in punk and the relationship between revolutionary movements and subculture. It's sincere, it's heavy and it's definitely recommended. (AP)
(Contraszt / Dzsukhell / Music for Liberation / Panda Banda / Prejudice Me / Shitpiece)

LEGIONAIRE'S DISEASE BAND – "Rather See You Dead (Than With the Wool on Your Head/Downtown"

It's hard to go wrong with a reissue like this one. Houston Texas' first worst Johnny Rotten impersonator. Truly moronic, featuring the delivery of BOBBY SOXX minus the IQ. Having lived in Houston for a stint, I have a decent idea what they had to be so angry about. Luckily for me, I just left. KBD! KBD! (GB)
(Cheap Rewards)

LIGHT BEARER – "Silver Tongue" 2xLP

LIGHT BEARER is, to put it lightly, a band that

is uninterested in making music for the masses. Consider this as a thought experiment: does the idea of a high-concept post-metal / neocrust opera appeal to you? Drawing explicitly from Milton's *Paradise Lost* in its poetic structure, *Silver Tongue* is second in a four-album (!) song cycle that recasts the Biblical fall narrative as an exploration of themes no less grandiose than morality, oppression and the human condition itself. Comparisons to the vocalist's previous work in FALL OF EFRAFA are inevitable, fair enough considering that this project retains the method of pairing EXPLOSIONS IN THE SKY-style guitar crescendo with crusty atmospherics, but LIGHT BEARER goes a step further in submerging any explicit ties to hardcore—much in the same way NEUROSIS did a decade earlier. The quiet interludes were for me the most compelling moments of this record, the fragile, dreamy vocals of "Matriarch" adding a gothic touch of BLACK TAPE FOR A BLUE GIRL, while "Clarus" hints at the whimsical neofolk of CURRENT 93. In lesser hands this would have been a tiresome, indulgent mess, but LIGHT BEARER have earned their spot at the apex of this particular style, and *Silver Tongue* stands out as their definitive work thus far. (WB)
(Halo of Flies)

LINK – "Euro Tour" CD

This is the worst shit I've ever heard in my life. Epic melodic crust with actual amazingcore vibes from Belgium. If you're into very serious and passionate octave chord riffing with serious crustlord vocals, you should cop this. (TM)
(Distro-y)

LIVING VOID – "Squalor" LP

This was my first dedicated listen to LIVING VOID after hearing for the last couple years that they are the real shit. They are. These grinders from the Boston area throw it down pretty hard throughout this record, punctuating their blast-beat assault with healthy chunks of moody death metal, without losing that grind swagger in favor of longhair posing. I always like when a drummer has variable speed settings that are in the faster spectrum, the guy does multiple furious beats but knows to back off when the guitars are supposed to be featured. There is a good balance in the unforced songwriting, the different styles are blended so they complement each other, and I'm stoked on the song with the piano. You should listen to this record. (BL)
(Crime Minister)

LOADED 45 / UNIFORMS – split EP

LOADED 45 plays your average run-of-the-mill street punk. It's everything you'd expect, snotty lyrics with lots of gang-vocals. I can't tell if the first song is about the singer's love for God, or if it's a "dude tortured by love" song. The lyrics "God I love you" are repeated over and over again. They may be a Christian band. The other song on their side is about a guy named Joe, who may or may not be a total dick. The lyrics are inconclusive. If you've played SCREECHING WEASEL's *Emo* in the last six weeks (and enjoyed it), maybe you should check these guys out. On the flipside UNIFORMS is like a Scottish version of LOADED 45, except their gang-vocals are way more crisp and full. These guys *know* how to get the most out of their gang-vocals. And yes, their singer is also tortured, but he's tortured by the shackles of everyday mundane life. Man, life can be so hard sometimes. (FS)
(Make That a Take)

THE LOSS – "Everything You Ever Wanted" 12"

What the fuck, this is the worst thing I have ever heard. Melodic hardcore with singing parts, octave chord riffs, with some legit "amazing" vibes. This band manages to embody everything in hardcore that I dislike, so props to them for pulling that off. I'm going to kill myself now but check this record out if very "passionate" horrible music is your thing. (TM)
(La Escalera)

M.O.T.O – "Golden Quarter Hour of…" EP

Masters of the Obvious are back with a fine'n'dandy eight-song 7" EP. Idiot savant pop-punk of exceptionally high quality is always the order of the day for Mr. Caporino, a man capable of conjuring infectious songs at a moment's notice, out of the most seemingly mundane subject, yet still figuring out a way to put a dick joke in for optimum effect. It's all as golden as the title suggests, but "All City Seven Years in a Row" and "Rock Rock Rock Rock Rock Rock Rock the Nation" are the tunes that I'll never be able to shake off. (MC)
(Blast of Silence / Rerun)

MAKE-OVERS – "It's Unnatural" EP

MAKE-OVERS is from South Africa. They play a sort of breezy, surf style pop punk. The fuzzy guitar is plucked playfully while the vocals are chanted along. While overall the sound could be considered somewhat average, the way everything comes together makes music that is very cool. All of these songs are on their 2011 LP *...by Natural Selection* so this is probably redundant if you have that already. (CK)
(Krngy)

MAKE-OVERS – "Surfbored/Will it Ever Grow Back"

A stripped down two-piece playing stripped down jams. "Surfbored" is a minimalist repetitive jam with tom heavy drumming and clean sounding guitars (with a little bite). Sort of like garage rockers who got into the IDLE RACE. The B-Side is richer in ALICIA TROUT style energy and is quite an enjoyable listen. (P$)
(HoZac)

THE MALADROITS – CD

High-energy garage punk along the lines of MODERN ACTION, with high-end snarky vocals and leads catchier than anything this side of DRAMARAMA. The execution here is pure perfection, so much so that even when they do cheesy shit (backing "woo-oooh's" in "I Can't Get Alright" for example) they do it so well that you can't help but love it. This falls far outside of my normal purview, but I am hopelessly hooked. (WN)
(Hans Mägerlein, no info / P-Trash)

MALIGNANT TUMOUR – "Earthshaker" LP

Wow, okay. This is definitely not the type of record I am used to being assigned for review, or even see at *MRR* in general. Formerly a gore-grind band from the Czech Republic, but this isn't gore-grind at all. It's very MOTÖRHEAD-oriented, in every way possible. There is even a song called "Motörcrust" (the type of music they have appropriately dubbed themselves) with lyrics that read "booze and sex, smoke and dope, total rock'n'roll, and we see Sir Kilmiester, moshing in the first row," very poetic. The fold-out poster of the four gruff-looking men covered in women is very rockstar-ish of them. I was expecting to read some sexist lyrics, but didn't find any; almost all the lyrics are about speed, booze, motorcycles and rock'n'roll, which is fine by me. The worst part about reviewing this ridiculous looking record is that the music is actually fucking good. If you like VENOM or TÖRR, you would probably dig this. (KR)
(Unrest)

THE MARSUPIALS / OTRO – split EP

This split with two bands from San Diego reminds me of why I don't live there anymore. OTRO sounds like hardcore punk with QUEENS OF THE STONE AGE *and* Gravity Records style riffs. With lyrics such as "Slime Twists and Holds its Breath While You Suck on Shitty Titties" I don't really know

The Hugh Beaumont Experience

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KRANG
BROKEN WAVES

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RATHER SEE YOU DEAD
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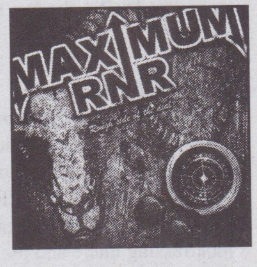


how to explain what they are trying to be. The MARSUPIALS are really disjointed heavy rock'n'roll. Definitely beer-drinking and partying music. Overall these dudes just seem like they are playing music for fun and not really taking themselves seriously. Which I can respect and understand, I am just not really into the end result. (AP)
(La Escalera)

MASS GENOCIDE PROCESS – "Poetry of the Damned" 12"

Vinyl issue of an eight-song 2008 recording by this Czech band that split up the same year, with gruff vocals working within a narrow range to chortle bleak apocalyptic lyrics over solidly charging speeding drums and buzzing metallic riffing, with an occasional interesting solo dropped in. There's a smoothed-out tameness to the recording that dully evens out what's perfunctory okay enough crustcore to somehow be really unmemorable. MASS GENOCIDE PROCESS released several other records and this 12" marks a definite improvement in playing from those points, but many of those earlier split EPs have less measured more home-studio styled recordings, which gave them a slightly rougher edge or more interesting character than the recording here. I've tried this record multiple times at maximum volume, headphones, computer speakers and a couple different turntables—ultimately I think the recording is what holds this back: it's not blown out, chaotic or off kilter enough, nor slickly produced enough with attention to balance all those elements to draw out their maximum power. This seems to bank on an apparent hallmark of Continental European Squat Hardcore, a style built on long sets of this repetitive grungy crust that fill in the blanks of the style's parameters. Though that's often what appeals to its target audience, landing in a familiar and warm place within its community. Once removed from that, half a world away and five years later, there's often a bit of a struggle for distinction. MASS GENOCIDE PROCESS seem victim to that, but the care put into the packaging of this record—a deluxe gatefold with thick grey vinyl, in cooperative effort by several labels years after the fact—attests to the band's importance locally....that you mighta just had to have been there? (KS)
(Bombs Away / Forced Expression / Miruus Levyt / Svoboda / Totalitarianism Still Continues / Waking the Dead)

MAXIMUM RNR – CD

There is this band that practices on the other side of the wall from our practice space and I can never tell if the singer is joking or serious. He'll go from these really rough PANTERA grunts to these weird DAVID LEE ROTH squeals. He'll sound like an embarrassing uncle and the devil incarnate within a measure. This band is exactly like that to me. They have some decent heavy riffs but the singer is that line between serious or joking that lands in the "I think I'm a badass and I'm gonna make it" in my head (this is a terrible place to be). I mean, this is not a cool album, it's kind of embarrassing. But I'm kind of a music snob turd you know? People give me their record and somehow I get to decide whether it sucks or not. Which really, I really dislike so many fucking things. So maybe these guys are having so much fun doing this. That's cool. But really, this sounds like dudes at a sport bar growling "rock'n'roll" and flashing devil horns. (MM)
(self-released)

MIDNIGHT PLUS ONE – LP

Very good self-released debut album from this North Carolina post-punk troupe, MIDNIGHT PLUS ONE deliver straight-ahead core instrumentals with very interesting vocal delivery that makes use of multi-tracking in a creative way. Ghoulish back-ups, emphatic overdubs, but the female vocalists' character and melodic sensibility is clearly substantial enough to stand on its own merit. The band demonstrates surprisingly realized poise and confidence for a debut full-length. (SL)
(self-released)

THE MIGHTY FINE / SHELL CORPORTAION – split EP

I can't tell if SHELL CORPORATION want to sound like ANTI-FLAG but have one song that sounds like SUBLIME. Or if it's the other way around. Their two songs are totally different. However, they do have some fucking killer gang-backup-vocals on their SUBLIME song. I mean, those are some crisp "Whoa-oh's" back there. On the other side MIGHTY FINE is a pop powerhouse. I mean, they could be on the radio. They're like the BON JOVI of pop punk. There's harmonies smeared all over this beast. Total BLINK country. (FS)
(La Escalera)

MINUTES – "Narrations About the God of Dogs" LP

Dark hardcore that's equal parts modern and gloomy. Elongated vocals and plenty of gang vocals to go around. Lyrics that are poetic in an early 2000s "amazingcore" way. Morse code after one song. A coupla "beautiful" interludes. Riffing that holds my attention but doesn't particularly leaving me wanting more, except to maybe be 20 again, or sell my TRIAL LP. (DG)
(self-released)

MÖBIUS STRIP – "Step Down" EP

The A-Side here is a heavy yet minimalistic sort of anarcho-punk song. The mix is very bass heavy, which combines with the tom heavy drumming for a dark feel. The vocals are a mix of talking, singing and screaming but all in an intelligible way (a plus for a band who has something to say in their lyrics). The B-Side has two songs that are a little more pop oriented, catchy and guitar driven but still not pop songs. They are more in the vein of mid '90s Dischord-type bands like SEVERIN or MOST SECRET METHOD. (PA)
(Left Out)

MOTEL GLORY – "Weekend Treasures, Monday's Trash" LP

This LP starts with the singer puking out the line "I feel like shit" which should be promising. However, the record quickly gives up that attitude. The lyrics become jokey and the music goes pop punk country. There is that very thin line you don't want to cross when being overly sincere. MOTEL GLORY crosses it almost immediately and never goes back. (CK)
(self-released)

MR. ELEVATOR AND THE BRAIN HOTEL – "Dreamer/Are You Hypnotized?"

Mmmmmmm. How bubblegum. I guess this is kinda psych-y sounding, kinda wimpy rave up pop stuff. Maybe a Burger Records aficionado could get down with this, I cannot. Might make good soundtrack music. For me, it needs a rougher realer or rawer edge, and a heavy dose of salt with the sugary studio production. (GB)
(Resurrection)

MURDERESS – "The Gate" 12"

Another killer offering from MURDERESS, I'm not surprised. I'm going to have to listen to the other record of theirs that I have to make the comparison, but I think the band has gotten a little more epicrust / D-beat-ish and less death metal on this recording, but really I'm just splitting dreads. There are just four songs on this disc, with a good mix of rippers and then easing up and going a little atmospheric. When the band brings it down and gets a bit melodic, the guitars have a spacey dissonance like someone's been listening to some depressive black metal lately, but maintain the teeth and attitude of a crust band throughout the recording. The faster D-beat parts are pounding and I'm sure I'll get my graying and decrepit ass moshed into plenty the next time MURDERESS tours through. Recommended. (BL)
(Aborted Society)

MY DEAD CAT – "Shortcut to Hell" LP

Indie garage rock'n'roll from the Czech Republic. Semi-upbeat songs with clean guitars and the lyrics are sung in English. Self described as "dance punk," this walks a fine line between not being totally engaging but definitely not being unpleasant. It's more or less an implicit offering on how to straddle that middle ground. There's enough energy that they could come across better live. I could see them as the local opener for a band like BÄDDAT FÖR TRUBBEL. (P$)
(self-released)

NASALROD – "Steward" EP

This comes with a promo sheet declaring that fans of NOMEANSNO, DEAD KENNEDYS and FEAR (ex-FEAR drummer Spit Stix is in the band, in case that matters to you) might dig NASALROD. Well, yeah, I guess that people who liked those bands when they were teenagers and have now moved on to shrill and vaguely funky art punk by way of show tunes might find something interesting here, but as an active and attentive punk with varied (and admittedly questionable) musical tastes, this record sucks. Bass and drums make up the back bone, a funky laid back base for operatic male vocals and noodling late '80s funk/metal guitar that would be well served to play a riff every now and then—NASALROD even *sound* like they take themselves too seriously, but lack the chops to back up the pretense. (WN)
(self-released)

THE NATURE – "Din Medicin" LP

Energetic post-punk/garage with elements of new wave. A really good frame of reference would be a more garage rock BRANDA BARN or… take EBBA GRÖN and throw it in a blender with JOY DIVISION. There are some upbeat punk moments and also some goth tinged affectations. (P$)
(Skrammel)

NERV – "Life?" EP

Unaffected, isolated, hardcore punk spawned from the corn-infested pastures of Iowa. You can tell these guys are really into POISON IDEA and VOID (generic comparisons I know, but their vocalist sounds a bit like John Weiffenbach), but the songs on here have the feel of a band existing outside a thriving punk metropolis. The vocals vary from screams to talky parts, the band abandons riffs at just the right time, and they throw in a ton of searing guitar leads that give the songs a unique feel. There's a bit near the end of "Inside Out," the last track on the A-Side, where the vocalist screams, "I don't wanna wake up to the same things! I don't wanna wake up to the same place!" Generic cries, perhaps, but when you hear 'em you know they're fucking real. All the fashionable Tumblr punks in the world couldn't pull off those lines with the same conviction, and that's what's so great about this record. Absolutely no pose here, just straight up youthful aggression borne out of detachment. Also, "Nail Biter" and "Rat's Nest" on the B-Side are songs so stirring even the most jaded fucks will be tearing up the dance floor. You want this. (KM)

(SMRT)

THE NEW FLESH – "Reality" LP

I've been kinda picky about what I'm into from all this new trend of post-punk that's been coming through lately, but after a while I feel like I can't tell most groups apart in the mixes I make for myself. The NEW FLESH's aggressive and straight up songwriting is like a breath of fresh air from all the gloomy slow dance stuff I've been unearthing online, definitely on the darker punk side. The reverb and despair is still in the vocals. This is fast goth for us who still consider ourselves punk. They have definitely put themselves ahead of the curve and set themselves apart with this album. If you like DEATHCHARGE but hate fog machines then this was made for you. (AP)

(self-released)

NEW IRON FRONT – "Street Sessions" CD

From the anti-Nazi, anti-communist movement in Germany of the thirties to an Oi! influenced hardcore band from Boise, ID of today. Big guys, beer bellies, tattoos, some facial hair, those funny little English boy hats. You get the idea? Well it's gruff vocals with some fast but mostly mid-tempo street hardcore. Not unlike the WRETCHED ONES but way forgettable. Generic titles like "We Fight," "Never Surrender" and "Blue Collar Revolt" which sound like a parody. They're ready for a good ruck in the tough pubs of Boise. (RO)

(Reverb Nation)

NOCIVOS – "Tiempo de Desastre" CD

Pop punk from Spain that's all in Spanish. These guys sound tight and like NOFX. Think Epitaph and Fat stuff. If you are from Spain and love this stuff you might like this band. Otherwise there are just too many bands sounding just like this. (RL)

(self-released)

NO FAVOURS – LP

It's a bit misleading that this album was put out by a label called Punks Only. Seems like "Swedish Indie-Rock Only Records" would be a better fit for these folks. Either way, it's an awesome album. Feels like their influence bounces back and forth from SLEATER KINNEY to the YEAH YEAH YEAHS from song to song. There're also a few riffs that have a strong WIPERS vibe. And nearly every song is sung with duel harmonizing vocals. I think this album would be best enjoyed blaring from a car stereo, late at night, with your head fully out the window. (FS)

(Punks Only)

NONA – "Through the Head" LP

This album is going to be the total summer jam for all the softhearted punks out there. This album totally rules, but it's real tender and sweet (so it's probably not meant for the average *MRR* reader). Okay, keep reading this review if you (a) own a t-shirt with cats on it (b) talk about gardening more than once a week, or (c) have cried at a show…because of the music. Still reading? Man, you are going to love this album. It's like if PS ELIOT was more like SOURPATCH. A very beautiful album with solid riffage. They know how to *rock*, but only show you when it's important. I mean, you're sitting alone in your room right now anyway; you should be listening to NONA. Where the hell is West Chester anyway? (FS)

(Mandible)

NUX VOMICA – "A Civilized World" LP

When I moved to Oakland in the summer of 2008, you couldn't throw a beer can at a band without hitting someone with a NUX VOMICA patch sewn to their dirty Carhartts. A manic blast of epic song structures, acoustic intros and the ugly D-beat/pretty sludge push-pull that we came to take for granted in those days, this repress of their debut full-length will have any West Coast crustlord worth their salt nostalgic for the mid-2000s. Though not my favorite NUX release (an honor that belongs to their 2008 splits with KAKISTOCRACY and especially the MAKAI), *A Civilized World* is in many ways their opus, transmuting the shredding thrash / death vibes of precursor band WAKE UP ON FIRE into a baroque behemoth of new-school melocrust, one that holds up quite well six years on. While the band sometimes gets lost in their own technical abilities—most obviously in the absurd shred-fest that is "The Final Election in a Crumbling Empire"—the bulk of what's here is tasteful and well-conceived, and the second half of this LP is pretty much flawless. (WB)

(Aborted Society)

OBNOX – "Corrupt Free Enterprise" LP

I'm not that familiar with earlier OBNOX material, but this new LP is a mix of seriously damaged and dissonant punk and garage tracks with each instrument pushed way beyond the red, so to speak. Even laden with effects, the vocals are still very distinct and well-enunciated, the insistent phrasing seemingly commands listeners to pay attention, which is a nice quality. Some tracks quickly rage, others slowly fester, and "Deep in the Dusk" is more akin to rap than any variety of rock, although the production makes it flow with the album's context. The same could be said for "Being Cleveland." Nice diversity of songwriting, great vocals, *Corrupt Free Enterprise* is a fascinating album. (SL)

(12XU)

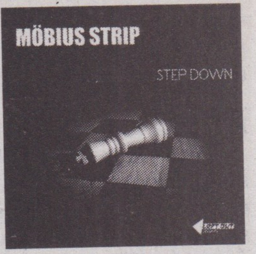
PEER GROUP – "Rhetoric and Hands" EP

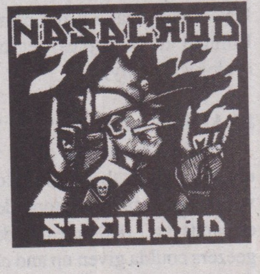
An EP some 30 years in the making. PEER GROUP was a short-lived band that existed in the greater Los Angeles area in the early '80s. They made a few recordings in 1981 and 1982 and this very EP was meant to come out on New Alliance in 1982 (but never did). They are an angular post-punk band that (modestly) mirrors MINUTEMEN or GANG OF FOUR. It's cool stuff. They weren't very proficient at their instruments, so the songs don't exactly set the room on fire, but the songs are fun and it's an interesting piece of history. Definitely worth your time if you're wild about the early LA punk scene. (FS)

(Water Under the Bridge)

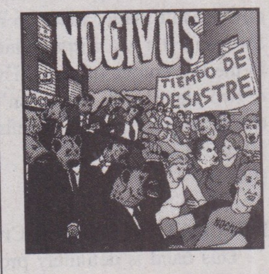
PISTOL JOKE – "We Just Shit" EP

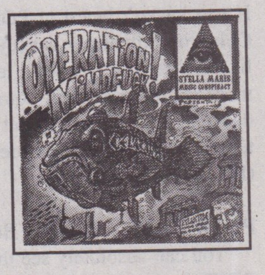
Non-stop drunk punk! Non-stop chaos punk! Oh Mr. Wanky, will you marry me? Best noise punk EP of the year, hands down. Like a mixed, boozy cocktail of CHAOS UK and GAI. Broken English, feedback-laden pogo noise meant to deafen and de-

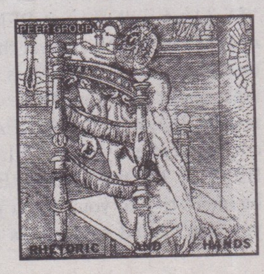




NEW IRON FRONT
STREET SESSIONS







stroy the peace. Only 290 copies made so act fast, punk! No think just get. (AE)
(Noise Punk)

PITY FUCKS – "Oaks Bottom" EP

Wow, this is pretty cool. It's basic punk rock, straightforward and all that, a little herky-jerky, but catchy at the same time. It's also got this crazy organ that I really like or really hate, that gives it a swampy quality. Either way, it's quirky and original enough that I dig it. Don't take that last comment to mean that it's cute, there's nothing cute about this. If you like garage-y and primitive, you will dig this. Limited to 400 copies, get moving. (KK)
(Felony Fidelity)

PLAIN DEALERS – "Get What You Get…" 12"

Tasty! I dunno shit about these Clevo punk rockers, but I know they rawk. No frills rock'n'roll *schitt* with a spine tingling, tone-deaf dipshit singer. A lot of bands try 1,000 times harder and they blow. These geezers coulda given up and called it quits but instead they soldiered on with their noname, who-gives-a-shit punk band and killed it. Thank you. (GB)
(Public Square)

POPPETS – "Steal it Like a Thief" 12"

This isn't my first run-in with these guys. They've put out a handful of other releases, all of which I've enjoyed. The truth is, if this isn't right up my alley, then my name's not Kenny Kaos. Seriously, I could live on music like this. Let's just list the things it's got going for it. It's poppy. It's catchy as all hell. It's mid-tempo. It'll force you to either tap your feet or bounce your head, possibly both. It's got the male/female vocal thing. It's from Sweden. (That actually doesn't matter much to me, but they are from Sweden.) It's got gritty guitar. And all of a sudden in the last couple of years, I've become a huge fan of two-piece bands. There isn't a logical explanation that I can think of, but it's definitely true. This is Top 10 of 2013 material. (KK)
(FDH)

POPULATION – "White Crosses" EP

This band is definitely progressing into a more comfortable sound. The vocals seem more defined and the music is a lot more confident in its delivery. If you haven't heard of POPULATION they are a Chicago synth heavy, dancey, post-punk band. I feel like this release is a little less punk and definitely more death rock—still something I want to goth dance in my bedroom to, let the rain pass, and contemplate my final transcendence into the void. (AP)
(HoZac)

POTBOILER – "Rolling Boil" LP

You can absolutely see the germination of GET BENT in these songs by POTBOILER, an upstate New York band that was around from '06 until '07. Along with the pre-BENT vibes, there's a lot of LATTERMAN, all over the place, and some hits (echoes, really) of HWM is a couple of the really crescendo-ey chorus. There are a couple of *Chesterfield Kings* era JAWBREAKER moves that are employed effectively as well. If you are a huge GET BENT or THOUSANDAIRES fan then this might be interesting to you. If you just like pop punk and you don't mind earnestness (in emo-y way, not a porch punky way), well here you go. Also, despite being taken from several sources, the songs sound pretty uniform in their relative high quality. (LP)
(Salinas)

PRIMITIVE HEARTS – "High & Tight" 12"

First things first, this has one of the most disturbing covers I've ever seen. I've seen cover art that included dead bodies, horrific injuries, even unnatural sex, and this is just a cartoon of some Steve Buscemi looking dude giving a kid a flat top. I'm telling you, it is difficult to look at and might give me nightmares. Okay, on to the music. This is the second one this month that is Top 10 of 2013 worthy. It's super catchy in a RAMONES sort of way, but it's got a little more classic rock'n'roll guitar. And while the description might sound a little derivative, it's delivered with a sincerity that makes a difference. I sometimes think that folks think that pop punk and power-pop are the same thing. For me at least, when I listen to this, I get power-pop and not pop punk. And there you have it. (KK)
(FDH / P-trash / Resurrection)

PRIMITIVE RITES – 12"

This LP starts a-moshing right out of the gate before eventually switching gears to a perfect mix of classic American fast hardcore sounds and something decidedly thrashier. Not too far off from a lot of the "Y2K" bands in the way they played off the late-'80s youth crew sound and tweeked it and changed it a little to suit modern needs but stayed familiar to the germ. PRIMITIVE RITES took *that* and updated it again for today. Worth a listen if you're into *any* fast HC with mosh parts. (JU)
(Instigate / Jaguar Trust / Punks Only)

QUAILBONES – "Lord Dion's House of Discovery" EP

The first song on this record is energetic post punk, with similarities to a band like ICEAGE, especially with the propulsive nature of the drums and the similarity in vocal sound and delivery. They have chops and work the style well enough that it doesn't sound as purposefully derivative as it does simply sonically similar. The similarities are so immediately recognizable though, that the slight veer in trajectory over the next two songs that tastefully incorporate power pop elements is wholly welcome and shakes things up nicely. (P$)
(Ghost Orchard)

RANDOM ORBITS – "Heart Attacks" 12"

Octave chords, catchy "singing" with gang choruses, anthemic "call-to-arms"-type lyrics (that are still somehow about girls)—all the tell-tale signs of pop hardcore in a post-STRIKE ANYWHERE / HOT WATER MUSIC world. (JU)
(La Escalera)

RATIONS – "Martyrs And Prisoners" EP

Six songs of anti-war melodic pop punk from Long Island, that actually sounds a lot like JAWBREAKER mixed with LATTERMAN complete with Chuck Ragan vocals. This record is also a co-operative release between about fifty million labels, being… (JF)
(Abbreviated / Added Warmth / Beggar's Tomb / Behind Punk / Crapoulet / De Nada / Eager Beaver / Fat Sandwich / Get better / Hahaha Cool! / Hectic Society / Intense Human Victories / Jerk Store / John Wilkes Booth / Judas Cradle / Kiss of Death / Know / Life on an Island / Lost Cat / Rad Girlfriend / Recess / Sad Punk / Square of Opposition / Stiff Hombre / Tor Johnson / Tour Van / Vinehell / Youlooklikeshit / 86'd)

REALITY CONTROL – "Document: 1980-1985" LP

Another great collection from an overlooked anarcho band from Newcastle on Tyne—overlooked perhaps because they never had a release on Crass, All the Madmen, or other well-known labels from the era. The LP compiles only twelve tracks, but the accompanying CD contains everything. *The Reproduction of Hate* EP remains their strongest material to my ears, but I'm stoked to hear the material they recorded the year after, where they seem to have discovered effect pedals and expanded their horizons musically. This is another example of the diversity in the spectrum of sounds that existed in the anarcho punk scene in the early '80s, and I definitely urge those who dig that shit to get this! (MA)
(Antisociety)

REALITY RETURNS – "Reality Returns" EP

Heavy, mosh inducing German hardcore. The riffs are cool and at times bring to mind TERROR and NO WARNING as well as MERAUDER and ALL OUT WAR. This whole 7" is just sick breakdown after sick breakdown, one ridiculous riff after another. You're moshing! (TM)
(Take it Back)

THE RECENTLY DECEASED – "Don't Trust the Living" CD

Well this is a total stinker. After a melodramatic, though respectably audacious intro, the RECENTLY DECEASED proceed to stir up a tedious mélange of psychobilly / horror rock tropes including, but not limited to, rockin' guitar "licks," goofy vocals, laughable sing-alongs and other warning signs of aging Guitar Center employees trying to connect with today's youth. And now that the review is over, this CD is going in the trash. (JH)
(1332)

THE REPOS – "Armed and Using/Hole in the Hill"

Here's the newest of the Cowabunga "Sick Club" singles series, this one starring Chicago's number one export, the REPOS, now using their original name again after a couple of years as the ROPES. If you consider yourself a fan of hardcore and haven't spent the last ten years in a cave, chances are you're already a believer, as they're easily one of the most relentless forces going. While perfectly OK, this particular record is a bit of a throwaway; each song is about a minute and they lack the raw intensity of their usual efforts. Yet it still manages to stand pretty tall above the vast majority of hardcore flooding the market. So is it essential? No. Is it still totally cool? Indubitably. (JH)
(Cowabunga)

REQUEST – "Megalith" LP

The band, from Gießen, Germany, plays driving metallic hardcore combined with crusty thrash, a

winning combination obviously. They've been around since the late '90s, despite this being their first vinyl release. The songs are good and the delivery passionate, though the double-bass was so tight and fast at one point that I got a little suspicious—a little too much like AGORAPHOBIC NOSEBLEED. Maybe they're just practiced. This is a pretty sick record. It's a one-sided LP, with the first pressing being 300 copies on green-ish vinyl with an etching on the flip. The lyrics are in German. The cover seems taken from a '50s Russian sci-fi novel. I recommend you investigate. (JM)
(Dingleberrry / Meta Matter / Riot / Wolfbiker)

REX 84 / STEVIE BASTARD – split CD

If I didn't know better (actually, I don't, but I'm just going by context and logic here), I'd have said this came out of the UK in the early '80s. It has that delightfully pissed of lo-fi political punk sound that was exemplified by the likes of SIX MINUTE WAR / FALLOUT, and perhaps most famously via the early EPs of RUDIMENTARY PENI. 20 songs in 32 minutes. I'm guessing however that this is actually American, and from the 21st century, but still sounds rather refreshing, nevertheless to these ageing ears. (RK)
(BHJ)

RICKY C QUARTET – "Sweet Revenge/Sometimes"

This is good, even very good, but there's something missing that would send it over the top. I just don't know what that something is. It's catchy, mid-tempo, sort of sing-along punk, you know with the "oooohhhhh" backing vocals. Seriously, it's very catchy and I feel like I should like it more than I do. (KK)
(Wanda)

RIFLE DIET – "Abuse Begets Abuse/The Affected" EP

First, I get that all labels—particularly ones that have weathered a lot of different ups and downs in punk distribution—have to take on new strategies to survive… but when you do a limited edition single, you do not need to put a border that says "Limited Edition" over and over and over around the front and the back of the record. It's goofy! You're Profane Existence, not the Franklin Mint! Well, I guess it does give this series of records consistency, but manufactured collectibles only go so far in selling records. Good records sell records and on that count you're aces, as this is a great single by Minneapolis's RIFLE DIET, featuring ex-members of GARMONBOZIA and IN DEFENSE. Thundering charges of waltzing drum-beats pounding out an intro before breaking to an up-tempo hardcore thumper with rawly distorted female vocals, shouting powerful condemnations of domestic violence. On the flip, a creative guitar intro sets the stage for another powerful hardcore blast with fantastic lyrics, defying an apolitical punk scene, with a repetitive litany of powerful screamed challenges keeping pace with spindling, haunting guitar leads before descending into heavy dirge and back again. Relevance, thoughtfulness and good tunes make this a keeper for any collection. (KS)
(Profane Existence)

RUDIMENTARY PENI – "Cacophony" CD

The first images that came to mind when I began to think about RUDIMENTARY PENI's *Cacophony* come from the stories I've heard about the first Edison reels of the late 1800s. They were among the first recordings of music ever made, and many people reacted with repulsion, confusion, and incredulity. Dubbed by some as the "work of Satan," there was an unexpected mass rejection to the ghostly reverberations, as if they were some sort of séance or cruel trick being played by some hack. I try and imagine what it must have been like to experience RUDIMENTARY PENI live for the first time, to show up all ready for the punk show and suddenly find oneself surrounded by Blinko's demons. There's so much debate out there about the intersection of brilliance and madness in art, about the place of geniuses, fakes and freaks in punk rock, about imitation and invention, and then there's *Cacophony*. With 30 tracks of Lovecraft-inspired lyrical horrors, this is the magnum opus of a person who at times believed he was Pope come to life, gibbering and howling against death-rock blasts and bass rhythms pounding like *The Telltale Heart*. I don't know what else to say about this. It's a masterpiece, everybody knows it, and it's back from 1988 (at 2013 prices... ugh!) to haunt a new generation. Remastered from the original tapes and complete, of course, with an illustrated booklet of Nick Blinko's original pen-and-ink creations. (FF)
(Southern)

THE SABALA BACCALA – "W Koncu!" CD

Polish punks do it better. Well, it sounds better in their native tongue (even if to my untrained ears—and I'm sure they won't thank me for saying so—it all sounds a bit German, linguistically—a similar meter/rhythm/cadence to the language). Musically, it's standard melodic punk fare, like the UK SUBS with 21st century production, and a singer who can well, you know, sing! But singing in that, er, indigenous language just makes it sound all the better, I reckon. Even if it does sound not a million miles away from SLIME! (entirely a good thing). (RK)
(self-released)

SARABANTE – "Ermaia ton Kairon/Under the Shadows"

Hell yeah, this is some killer D-beat with a tinge of hardcore punk from Athens, the OG one in Greece. These dudes are doing modern crust the right way, the melodic guitar leads somehow make the rhythm-section sound tougher, when a lot of similar bands end up sounding like pop punk is creeping in during solos. The Internet tells me that the band originally started in 2006 and that makes sense, they sound like DISFEAR fans who got tired of waiting for the next record and started bashing out similar stuff that has evolved into this. One of the two songs on the disc is in English and the included lyrics follow a pretty bleak and hopeless theme. Oh, and I just noticed that the background of the lyric sheet is a half-tone of a snarling wolf's mouth. They pretty much have all the boxes on the checklist filled on this one and the result is a pretty fucking good record. (BL)
(Man in Decline)

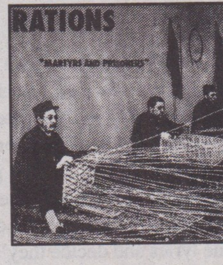
SCHEISSEDIEBULLEN – "Aufschwung" CD

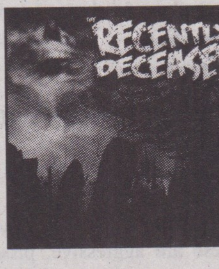
Methinks that this German quartet band's moniker, in English, means "shit (on? for?) the cops." That, and the anti-fascist and anti-sexist logos on the CD sleeve will give some idea of where they're coming from lyrically, even if (like me) one's German doesn't extend beyond fecal matter and law enforcement. As you've no doubt guessed by now, they sing in German. Always a good thing in my humble opinion. A language eminently suited to aggressive melodic punk. Indeed, insofar as one can say so, I reckon they sound punkerwise, quintessentially German. Most of the tracks here wouldn't sound out of place on mid-period SLIME and die TOTEN HOSEN records. And are all the better for it. Anthemic Deutsche punk at its finest. (RK)
(Meta Matter)

SEAS WILL RISE – "Disease is Our Refrain" LP

SEAS WILL RISE from Tempe, Arizona were kind enough to include a description saying they are comprised of ex-LANDMINE MARATHON on guitar (whoever that is) and are inspired by HIS HERO IS GONE. My summary of them in a sentence is: tough guy vocals with that dark stadium crust sound. To be fair, they hit the mark for the sound they're going for. There was lot of name-dropping in their "review info" letter. I just have to say, who cares if the dude from PHOBIA and MISERY INDEX mixed this LP? It still sounds like garbage. Apparently, he's not a fucking wizard. (AE)
(Anxiety Machine / Man in Decline)

QUAILBONES





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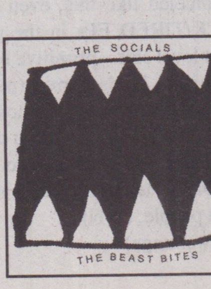


SHACKLES / WORN OUT – split EP

SHACKLES is straight up D-beat like CRUDE SS, but not good. It's more hardcore than crust and it has breakdowns. WORN OUT is crusty, grindy, sludgy and spastic hardcore channeling the LOCUST at times. The vinyl is made from polyvinyl chloride which is a plastic and we all know that plastic is bad for the Earth. Why was this EP released? Shame on your for contributing to further bottomless landfill and yielding micro particles that continue on in the environment long after your EP was tossed in the $1 bin. (AE)

(Castigated)

SHOCKED MINDS – CD

Tightly performed and snotty with enough melodic sensibility to rope listeners in, but never veering into cheap hook territory, SHOCKED MINDS bring worthy tunes for the garage punk faithful on this HoZac full-length. The vocals are coarse, but not grating and just clear enough for me to make out some lyrics and decide they're not worth paying any more attention too. Deft guitar lead flourishes and the spoken verses to "Confusion" makes this a very good album for those already predisposed to like the style. (SL)

(HoZac)

SICK-FUCKIN-O / WHITE MALE DUMBINANCE – split EP

UK band SICK-FUCKIN-O delivers five short, fast-as fuck ugly quickies. No filler here, just brutality. "Discontent" is a fucking hardcore jammer. These are aggressive, pissed fast hardcore songs with some well placed blastbeats. Ian Leck on vocals, so you know they know what's up. On the flip, it's gotta be a BGK reference. What's with the White Power symbol in your liner notes? Anyway, we got some INFEST loving Australians here. It's fast at times, it's chuggy at times, but completely ripe for the pit. You want blastbeats? You got 'em! What I like about these songs is that it sounds to me that these dudes took their time getting these songs together—they aren't just build around break down, thank-fucking-god. The vocals are good, with some of the throat-y business with out the cookie monster. The last song is longer, which is hard to pull off in powerviolence, but they nail it. I wanna play with these bands. Cool record. (MB)

(RSR)

SICK/TIRED – "King of Dirt" 12"

Now this is what I want my grind to sound like. I want my face to be melted from the first explosion and I want to be (at least a little bit) scared. SICK/TIRED are beyond fierce and, aside from the (excellent and obligatory but still) occasional slow moshes, they are as relentless lyrically as they are musically. I confess that I was not prepared to be pummeled like this, even after jamming a couple SICK/TIRED EPs in the past. This is truly filthy next level shit—primitive black metal vibe wrapped into a no holds barred (punk) grindcore package. What I really want to know is: Who is the subject of "Cracked Dome"? You call the fool out and you want to bust his skull… so who is the fucker? *King of Dirt* is terrifying. This record will make people hurt people. (WN)

(Cowabunga)

SKODA 120 – "Samorost" LP

Dual-vocal down-tuned Czech grind. Pretty damn full on, this record begins with a shock and commences grinding almost immediately. And it does not stop. The second side is recorded live, and I honestly think the production suits their sound a little better, more ferocity and just slightly less polished. (WN)

(Against The Stream / Bazina / Bizzare Leprous Production / Buryzone / DIY Piraten / Exit Production / JNThebeat / Kamcuv D.I.Y. Swet / Lecter Music Agency / Maximed / NFB Crew / Noise Mafia / Papagajuv Hlasatel / Pope's Ass Productiona / Soudruh)

SLÖA KNIVAR – "P.S. Du Suger" LP

Swedish four piece that is not afraid to stylistically veer off, though they tend to come back to rock'n'roll tinged hardcore with moments reminiscent of RANCID, youth crew, arena rock, metallic guitars and some moshable break downs. Over all this is hardcore with some tasty riffage, precision drumming with some tight as hell fills and menacing bass. The vocals… scratchy as fuck high vocals—evil and pissed dripping with shitty attitude. Lyrics are in Swedish with the exception of a portion of one song that is a straight up call out. The music is good, well played, but the vocals are what put this over the top. Also, does Sweden turn out anything that doesn't sound so fucking clean? Where's the dirt? Cool record, def could be big in the OC. (MB)

(Punks Only)

THE SOCIALS – "The Beast Bites" EP

Totally bizarre bedroom garage punk. The lyrics are next level. I can't tell if they are nonsense or brilliant. It's like a mutant version of '90s Olympia K scene. Or like a lo-fi SLITS on heroin. I mean, Cincinnati will make anyone crazy, right? You know when some young kids first pick up instruments and they write these super good songs even though they have no idea how to play? That's what these guys sound like, and apparently they've been a band for nineteen years. This is super good. (FS)

(Centsless)

SOFY MAJOR – "Idolize" LP

I don't know man, this shit is good. It's not my jam, at all, but I'm midway through the second side and I'm still digging on it. It's like QUEENS OF THE STONE AGE, HELMET and CLUTCH played (flawlessly) by punks. Maybe they are punks? Maybe not, who fucking cares – it's heavy as shit, anthemic when it needs to be and they put the "roll" into rock 'n roll without sacrificing any of the teeth. The vocals soar (as do the guitar leads) over songs that are often equal parts math and riff rock with generous debts paid to psych/stoner rock a la BARONESS. I also think it randomly reminds me of 8 BARK, but that is probably irrelevant to most readers. Heavy, groove ridden rock'n'roll. (WN)

(No List / Solar Flare)

SPELLS – "Take Time/Slice Away"

This is big sounding punk'n'roll that's got throaty vocals. For some reason, it takes me back to a time when the line between metal and hardcore started to get blurred, not that there is any real metal sound here. Shit, there is one band in particular that this really reminds me of and I just can't think of it. GBH? Nope, that's not it. FEAR? No, not that one either. This is going to bug the hell out me. CODE OF HONOR? No. At any rate, this is driving punk'n'roll that is worth looking for. TOXIC REASONS! That's it! TOXIC REASONS! I win. (KK)

(Snappy Little Numbers)

SPOKENEST – "We Move" 12"

Sometimes bands get lumped in with earnest pop-punk and bad folk-punk because people don't know how else to classify them. I feel like SPOKENEST might have that problem. They're too noisy for one classification and too punk/weird for the other. Fuck that shit. Fuck the classifications anyway. SPOKENEST kinda rules (and I'm kinda drunk). They're a two-piece band… just guitar and drums. A guy and a girl and they both sing. Sometimes the words for the song are just a sentence or two, but they make it work with interesting, noisy guitar hooks, inventive harmonies and thundering drums. There's a bit of a MINUTEMEN influence but filtered through a 2013 DIY lens. Excellent! (GH)

(self-released)

STRAIGHT ARROWS – "Never Enough/Can't Stand it"

Another single added to the pile from these fine Australian rockers. For the uninitiated, STRAIGHT ARROWS' brand of garage punk features copious fuzz and some psych tinges (like a whole goddamn lotta other current outfits), but the quality of the tunes keeps it at least a few steps ahead. "Never Enough" creeps and worms around long enough to embed itself in your brain, while "Can't Stand it" is considerably more aggressive and rocks with the spirit of those early BLACK LIPS outings. Nice single. (MC)

(HoZac)

STYLEFIRE – "Obliquicity" EP

This sounds like PRIMUS. If PRIMUS were a minimal weirdo in some rural shack having an infinite blues rock hootenanny with only a boombox to record on. Maybe they also spent some time listening to I don't know, AT THE DRIVE IN? I almost want to like this because it makes no sense, but it's the kind of nonsense that I'm not really into. Weird, but not my style of weird. Too goofy and too competent. Those really annoying guys who spend all of their time trying to be all like "why be normal?" Ack. (MM)

(Mondo Mutato)

SUCCESS – "We Are the Elitist Generation" CD

These guys are pop punk in a DILLINGER FOUR meets LEATHERFACE with a little ATARIS in the mix. There are plenty of bands like this past and present but SUCCESS do it pretty well. This Seattle band has a good groove going on, catchy hooky songs, and a singer that can sing. Overall pretty solid, minus one throwaway acoustic track. I enjoyed this CD quite a bit. (RL)

(La Escalera)

SUNDOWNERS – "The Larger Half of Wisdom" 12"

Holy fuck this is good! The SUNDOWNERS

have released an LP full of twelve melodic power punk tracks that got me bobbing my head and tapping my toes. The influences of longtime fellow Twin City brethren DILLINGER FOUR is unmistakable, but unlike WITCHES WITH DICKS, SUNDOWNERS run and make something their own with it. Great job. (JF)
(Dirt Cult)

SVART STÄDHJÄLP – "Gatuvapen" EP

This band has shifted gears a bit from their last record, offering up a record of somewhat melodic early '80s style hardcore that I'd compare to some Hjernespind band getting into HÜSKER DÜ and doing a record on No Way. At the base of the sound is early '80s USHC that's identifiably via Scandinavia, with a lot of great riffs and guitar leads, a guitar tone and overall sound that's much fuller than a lot of the clean-tone stuff that has come from nearby. Melodies that are fairly sentimental, and sometimes majestic sounding, but don't detract from this record's ability to serve as a soundtrack for skating drained pools. The final song suffers a bit when they try to slow down (and the overall riff is weak), but the one with a garage punk intro is killer and I wish the whole song had been like that and, overall, this record rules. (DG)
(Halvfigur / Rundgång / Sista Versen)

SWEET TOOTH – "Blister Music" flexi

Extremely catchy fastcore mixed with powerviolence, with the weirdness you would expect from a current Cowabunga release. These youngsters recorded this in their basement in mid-2011, and boy am I glad it got released! The rapid pace of the five song flexi had me listening over and over again, reading the lyrics and feeling young and fresh. Great, angsty lyrics that would make a jaded punk check themselves. When I think of young, wild Midwestern hardcore, this band fits right into the mix. Highly recommended. (KR)
(Cowabunga)

THE SYMBIOZ – "Unpromising Pictures of Today" CD

These recordings are from 2007-09, but are just being released now. The band is from Uzhgorod, Ukraine, and plays some hardcore-influenced metal. Unfortunately the muffled guitar tone hurts their sound, leaving it a little sterile. These aren't the catchiest or raddest songs, but they have the good taste to keep 'em around the two-minute mark. Lyrics are provided in a Cyrillic alphabet (Ukrainian, I would guess) along with English translations. The songs tackle political and social issues. A wilder sound would have helped this release. (JM)
(self-released)

TARANTUJA – "Do Not Resuscitate" LP

The title may be a MOST PRECIOUS BLOOD reference, but don't get your hopes up all you hate moshers. This LP is filled with dual-vocal hardcore punk, with catchy riffs that have a slight metal undertone at times, reminiscent of *Age of Quarrel* CRO-MAGS but not good like CRO-MAGS. This was originally released as a CD in 2010 and was unnecessarily released as a vinyl LP in 2013. I have nothing more to say about this release, you already wasted enough of my time. (AE)
(Unrest)

TECHNICOLOR TEETH – "Sage" EP

This is really borderline for *MRR*, veering into indie rock, but it's weird enough to fall into early '90s noise rock—think MY BLOODY VALENTINE and later SONIC YOUTH. There are ethereal sounds with some ugly fuzzy bass, echoed poppy boy vocals about love and shit, noisy frequencies creating noises that you have never heard sound pleasant seem pretty. TECHNICOLOR TEETH is to Cowabunga as MERCHANDISE was to Katorga Works. Good make out tracks and music that hardcore dudes can dedicate to girls they like that don't like hardcore. (MB)
(Cowabunga)

TENEMENT – "Freak Cast in Iron/Books on Hell and Sermons on T.V." EP

Man, I got all kinds of hip shit this month. The A-side of this kinda garage pop record was pretty good, with echoing distorted vocals and catchy enough hooks for me to not even really mind the tambourine. "Books on Hell" on the B-side was mellowed out and not as catchy, but it kinda lost me when they broke out the toy piano. (AG)
(Cowabunga)

TEROKAL – "Life After War" EP

This one's a rager! It has the feel and sound of a classic Swedish record, with the intensity and freshness of contemporary hardcore. The sound is incredible, and reading who's in the band, it doesn't surprise me how killer this is. To me, this band falls right in line with DESPERAT, INFERNÖH, INSTITUTION and other great bands taking this style to new levels, yet still maintaining a sound that comforts the listener. This band is from Portland though, not Sweden. And the singer performs in Spanish, not English. I feel like this band is a gem to even have in the US, considering every band they sound like is from Sweden. I hope they tour down the coast soon. Get this, now. (KR)
(Distort Reality)

THINK AGAIN – "Never" LP

I've been aware of this new-ish Japanese band from seeing it on gig flyers and such, but this is my first time hearing it and damn…this is fantastic! There's a definite early USHC influence in play, but it's equaled by their classic Japanese influence, so the sound includes equal parts TOTAL FURY and NIGHTMARE. Actually SKITKIDS wouldn't be a bad band to reference either, as this has a very similar driving, slightly melodic rock feel to it, plus both bands have crazy awesome leads and solos. The vocals, both leads and backups, are delivered with enormous energy and passion and the songwriting is absolutely top-notch. If tracks like "Find Your Way" or "With Pride in the Heart" don't have you out of your seat and thrashing, this punk thing might not be for you. This LP was pressed for what I hope was an enormously successful European tour, but if you see a copy kicking around you owe it to yourself to pick it up. This record took me completely by surprise and I fucking love it. I bet you will too. (AU)
(Way Back When)

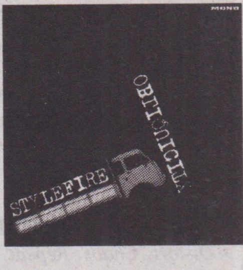
TOMORROW'S HELL / TUMMO – split LP

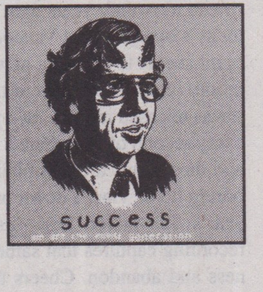
The TUMMO side of this record opens with Allegri's Miserere—if you know a couple things about classical music you'll know this is a haunting piece of classical music accompanied by a young boys' choir, originally only allowed to be performed for the Pope. The stark sonic contrast of the growls and screams that follow work to a discomforting effect and once the drums kick in, the doom takes over: the vocalist bellows and roars, the bass rumbles and the guitars pick and chop through three tracks of slow-pounding, growling sludgecore. On the flip, TOMORROW'S HELL bring on the crusty D-beat, set with melodic hooks, strident solos and thundering vocals. Nothing new is added to the book of crust, yet not badly done at all, these two Czech bands deliver with fury and fire. (LA)
(Aback / Dead Heroes / Nuclear Madness / Phobia / Rarach Katus / Slave to Freedom / Svoboda / Waking the Dead)

TORTURA SISTEMATIKA – "Todos Somos Culpables: Live & Demo Collection 84-85" CD

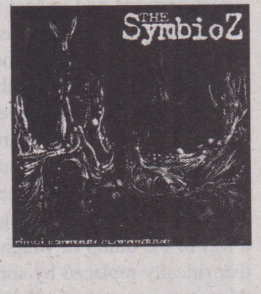
This is a CD of the Basque band that existed from '84-'85. According to a letter sent with the CD, members of this band later formed RUIDO DE RABIA and BUKAERA. The tracks here are live and taken from their demo, coming to a total of

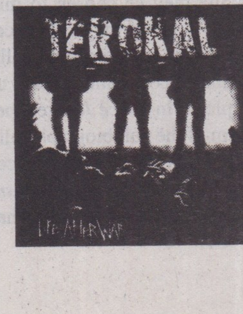
STRAIGHT ARROWS





SVART STÄDHJÄLP
GATUVAPEN





78 tracks! The quality varies from alright to crappy throughout, but the gems on here are among the intelligible ones. You can hear the changes in sound and how the band becomes a bit better as a group, but this shit is complete chaos. You want some melodic moments churning into fast as fuck noisy ass shit reminiscent of early Finnish hardcore, mixed with the precursor to the blastbeats that stop abruptly? Here you go. 78 tracks is a lot to take, but the sounds on here are so interesting and weird and punk as fuck that they are worth a listen. This shit is so raw—total noise and destruction. This isn't for everyone, but for punk historians and noise punk addicts with a penchant for "noise not music," this is your jam. Cool liner notes with all lyrics and a really good piece about the political and social climate of the time and how their exposure to international punk fused to create this unique sound. (MB)
(Truco Esparrago)

TOTAL WAR – "8 Track Demo E.P." EP
Distort. Chaos. Repeat. While the raw-til-death aural and visual fidelity would suggest that this was produced somewhere in Scandinavia approximately fifteen to twenty years ago, TOTAL WAR hail from today's ever-brilliant Vancouver scene, which at this point seems to spawn a new killer band every other month or so. The cream of the demo tape crop when it was released in 2011, two year later I'm still loving every second of this; there's not a single wasted note, and these guys are just plain incapable of writing a boring hook. Hands down one of the best sets at last year's Subversion Fest—itself no small feat—this recording captures that same sense of utter recklessness and abandon. Cheers to Gas Mask for putting this on wax. (WB)
(Gas Mask)

THE TRASHIES – "Teenage Rattlesnakes" LP
In 1917 Marcel Duchamp presented an unassuming object to an exhibition and declared it "high art." The urinal he submitted, titled "Fountain" (and now seen as a major landmark of 20th century art) was initially dismissed as trash and removed. On *Teenage Rattlesnakes* the TRASHIES explore the lineage of Duchamp (not explicitly) and reinterpret the notion of "Trash as art." *Teenage Rattlesnakes* is the sound of the TRASHIES deviating from the more straightforward and upbeat new wave, white trash, celebratory, satirical anthems of "Taz Tattoo" or "I'm High, So What" toward the art damaged no-rock swagger of UZI RASH (with which this band shares members) and finds a middle ground between catchy garage new wave and art damage. The band also further distances itself from music that is at first listen, immediately evocative of the SPITS. What you have here is a more mature thoughtful progression down a trip to the dump in which the blue tarp has been thematically replaced by songs about (among other things) various means of trash and bug consumption. While they've chosen to mine this new found art-gunk territory they still excel at writing songs that are catchy and conventionally accessible, but which sound unconventional and unique. The dub sound explored in *Space Jam* reappears on this outing in the form of the autobiographically rich "I Ate the Trash" and is perhaps the most accessible and fun song on the album. *Teenage Rattlesnakes* firmly reinforces the notion that trash, in the hands of the right people, becomes compelling. (P$)
(1-2-3-4 Go!)

UH BONES – "Only You" EP
Not sure what I was expecting, but this is a nice lil' shocker of an EP. Cringe-free garage rock delivered in the traditional sense. For UH BONES, the emphasis is clearly on creating and sustaining a groove, which they accomplish across all four tunes here. Would definitely want to hear more material, and see them live. (MC)
(Randy)

USURA – "En Verga" EP
This band hails from Mallorca in the Balearic Islands. They feature veteran punks playing blistering Swedish D-beat on this eleven song 7", including a TOTALITÄR cover, whom they happen to sound very much like. Not to be confused with late '80s noise-pop outfit from Madrid, this USURA is heavy and mean, with just enough crust to keep one away from lazily calling it "raw punk." Definitely in the realm of TOTALITÄR, DISFEAR, SKITSYSTEM, etc. High contrast black and white silk-screened covers, complete with lyric sheet and explanation of the name of the EP *En Verga*, which translates in English to "the dick". Awesome. (KR)
(1984 / Corrosion Cerebral / Old Kids Brigade / Yellow Dog / Zero En Conducta)

THE UV RACE – "Gypsy King/Charlie Sheen"
Devolved Australian group THE UV RACE dish out, "Gypsy King," a track from their excellent last LP and a B-Side for the lately unreliable HoZac but admirably prolific Chicago imprint HoZac. The flip here is actually a little more interesting with its cheeky gang back up vocals moaning and emoting beneath the idiosyncratic main lyrics concerning American actor Charlie Sheen's antics over the last couple years. Sort of inept drums weave around bubbly keyboard melodies reduced to that jingle-like simplicity that conjure Sheen perhaps gleefully speeding down some Hollywood thoroughfare in a sports car with no license plates and relishing the taste of a coke booger as it slides down his throat. (SL)
(HoZac)

VILE INTENT – "Skin in the Game" EP
Here's some pounding power violence from one of North America's great cities, the poutine paradise of Montreal. These Canadian boys play it pretty close to the original script without much regard for reinventing the game. The vocals are sufficiently huge, the blasts beats are blazing and the band can start-stop and rapidly change tempos with the best of them. This EP may not reach the same highs as those who pioneered the style, but it's a worthy addition to the canon. Recommended for fans of the genre. (JH)
(Choking Hazard / Diseased Audio)

VIOLENT BULLSHIT – "Age of Quarrel II by Amon Duul III" EP
Hardcore with friendly ass octave chord non riffs and screamo vocals. I know that sounds harsh but that's what this is and that's what it sounds like. I can't hang with this at all. (TM)
(25 Diamonds)

VIOLENT REACTION – "City Streets" 12"
Tasty 12" of classic '82 Boston-styled hardcore from a Brit gent (with help from some friends). The burly workhorse riffs, tight militaristic drumming and anthemic hard-nosed brawn are all so familiar but not overly so (even though there are some straight up lifts in there). Fans of the old Boston Crew/X-Claim, the straight edge, and all that shit—this platter's for you. If it ain't broke… (JU)
(Painkiller)

WARSONG – "Restitution" EP
This is my first introduction to WARSONG and they're entirely more melodic than I expected. They tread water somewhere between the ADOLESCENTS and PEGBOY while claiming neither. The title track is the strongest cut to me. It retains the perfect amount of tension and strength that makes for a great punk song. The guitars are melodic yet searing and intentional. The vocals are clear, yet confrontational. It's a little hard to explain, but this shit is just *punk,* you know? The songs on side B delve into chorus-laden guitar hooks that bring SIGNAL LOST and RED DONS to mind but still don't rip them off. This is excellent. (GH)
(No Nostalgia)

WHITE MURDER – "Arteries Are Flexible/ Shutter Speed"
WHITE MURDER is a dual female fronted post-punk style band. Two female vocalists sing simultaneously over jagged and catchy rhythms. The lyrics are spit angrily in a sing-songy fashion. The tunes are fast. This is very cool. (CK)
(self-released)

WILD FRUIT – "Barn Burner/Terror Tips"
First I've heard from this Maryland band, but it's a doozy. "Barn Burner" is just that: zero-bullshit tough stuff that somehow manages to invoke MIKE REP alongside the two-ton-testes of BEASTS OF BOURBON. Color me impressed. "Terror Tips" is a lot itchier, yet less immediate. Still, no slouch. More ASAP por favor. (MC)
(Boisterous Mirth)

YDINASEETON POHJOLA – "Onko Suomi Usattunut/Demokratia"
It's kinda hard to forget a singer like this. It's the same maniacal vocal quality as the guy from TERVEET KÄDET, but more wobbly. Really bizarre, and I like it. "Onko Suomi Usattunut" is a repetitive mid-tempo track with a rock guitar lead during the breaks before verses. "Demokratia" is more thrashing Finnish hardcore, but apparently is a RUIDO cover. The childish stick-figure art sucks, it's hand numbered to 101 copies, and has more sucky hand-drawn stick-figure art on the inside. Looks like a novelty record for established fans. I say check out their previous stuff and skip over this unless you're a collector nerd. (MA)
(Nightstick Justice)

YUPPICIDE – "American Oblivion" CD
This version of YUPPICIDE appears to be most of the final lineup (with a new drummer) playing essentially the same style of NYHC. But their style of NYHC was always a little less tough and a little more "sing-song," and the modern incarnation has contin-

ued down that road. I always thought they sounded more like a poor man's NAKED RAYGUN than the East Coast bands they got lumped in with, and this six-song banger reinforces that impression. Vocals are almost theatrical, guitars are beefy and the riffs are simple—perfect fodder for a new generation of teenage fans. (WN)
(Dead City)

ZERO BOYS – "Living in the '80s" EP

Most *MRR* readers are no doubt familiar with the ZERO BOYS 1982 masterpiece, *Vicious Circle*, a stone-cold classic of American punk/hardcore. This newly reissued EP, which predates the LP by a couple years, is a classic in its own right, though I suspect most casual listeners aren't so well acquainted with this period of the band. You won't find any slam skank anthems here; instead we get five tracks of mid-paced melodic punk influenced by power pop, JOHNNY THUNDERS / NEW YORK DOLLS, and other Midwestern rock acts like the PAGANS. The most memorable is the title track, an irreverent ode to the then-brand new decade and the decline of the rock elite. "*You seen them live in the '60s, die in the '70s, but we're living in the '80s,*" it declares. *"I don't have heroes, just havin' a good time*." As a contagiously fun and emblematic second wave punk record, this is excellent. As a snapshot of a great band laying the foundation for one of the most memorable LPs of the era, it is essential. (JH)
(1-2-3-4 Go!)

ZERO BOYS – "Pro Dirt" EP

This sure ain't no "Amphetamine Addiction." Hope I don't wimp out this much after getting clean. It's not so bad, just overwhelmingly mediocre. Side A is much more akin to DMZ than the crushing hardcore punk you'd expect. The best (hardest, darkest) song is "Monkey Meat." The title track is tired tired tired. Disappointing. (RO)
(1-2-3-4 Go!)

ZOTHIQUE – "Alkaloid Superstar" CD

From the multiple unsubtle heroin references and the mellow organ intro, I kind of figured this would be some low-key druggie sludge, but goddamn this is some heavy, deranged metallic shit. I get a definite GREENMACHINE vibe from these guys in their more straightforward rock parts, and they have a similar dynamic to ELECTRIC WIZARD as well, as the songs tend to slowly, hypnotically build to crashing crescendos while everything teeters just on the edge of complete collapse. One crucial and unique element to their sound is the wild keyboard/noise machine, which is all over this recording and takes the place (mostly) of traditional guitar solos. It's a really, really cool addition to the band and it definitely sets them apart. This is an odd one, definitely not for the average *MRR* reader, but if you happen to dabble in sludgy metal and/or downers this is definitely worth a listen, perhaps on headphones in a dark room for full effect. (AU)
(Vernacular Dystopia)

V/A – "Big Neck Record Store Day Compilation" EP

One track each by LIVIDS, XRAYS, CHEAP FREAKS and STOP WORRYING AND LOVE THE BOMB. LIVID come right out of the gate with a driving rager that's got great guitar and just doesn't stop. It just pulls you in. XRAYS continue with another one that has got a great guitar sound and is delivered with a great sense of urgency. I can't imagine the second side will match the intensity of these two. Turns out I may be wrong. CHEAP FREAKS slow things down a bit, but they don't slow down on the intensity. SWALTB close things out with a female fronted number, which also includes what sounds like a tambourine—Jezus. And it's got some wicked guitar. Honestly, this is one of the best compilation EPs I've heard in ages. (KK)
(Big Neck)

V/A – "Diataraxi Kinis Isihias" LP

Damn, what to say first about this record? That it is era-defining? That it's the first record you should seek out if you want to know anything about early Greek punk? That it put Greece on the punk map? That it shaped the sound of Greek punk to come after it? All of the above are true yet, like with any definitive regional compilation, unless you were there, or at least lived to experience its legacy and after-effect, little can sum up its true significance. Each one of these six bands sounds different yet the common thread running throughout them all is so strong, it's proof of music's ability to forge and reflect a collective consciousness.

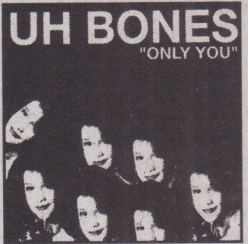
ADIEXODO's "Nightmare" is so well-embedded within Greek punk minds that the mere sound of its opening bass-line can conjure a whole whirlwind of emotions. Their second offering ("Isolation"), is equally influential, with its raw and gritty sound, its growling vocals and despairing lyrics. The EX-HUMANS song ("Blinding Light") perfectly captures the empty ideals that fell apart ("the only truth is death, the hope of life is a lie") while "Suicide in Slow Motion" is another sound-defining track of fuzzed guitars, creeping melodies and painful songwriting—not just with their lyrics, but with their ability to seize a whole generation's misery into a handful of notes. GENIA TOU HAOUS follow, with their intoxicating, dismal sound. "Bastardokratia" has evolved from old punk gem to classic street-battle anthem to the definitive *pièce de résistance* of antiauthoritarian Greek youth, reflecting everything that is and has always been wrong about the unjust, surreal land called Greece.

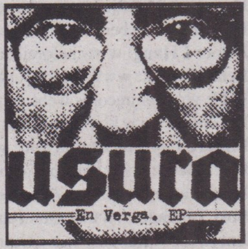
Moving on to the B-Side, GROVER sing a song that every Greek punk who has ever been drafted for their military service can relate to: "In the army, the razor gives you no hope. Here is hell, here is desolate. Here you are alone, leave, go far away." The negative sentiments continue with two PANX ROMANA classics, "Greeks" ("long live delusions!") and "Athens" ("I want to leave this city, I want to leave this hell, I'm looking for a solution, but no one can help me. Athens, a ghost city, Athens, a ghetto city, Athens, a concrete jungle, Athens, a city with a past but no future.") To close of this mind-blowing slab of wax is Athens' godfathers of punk, STRESS, with their timeless homages to freedom ("Right to Life") and anxiety ("Aghos").

A truly great compilation speaks truth where there is none. And the truth about Greek punk is that it has a stoic, almost poetic quality that transcends style and form, and instead captures the essence of societal depression and youthful despair—both still so very damn relevant today. This record brings tears to my eyes and its impact could never be summed up in mere words. (LA)
(B-Other Side)

V/A – "Radio Ready – Lost Power Pop Hits 1978-83: Texas, Volume 1" LP

I was wondering when I'd get to hear this one. First release in what promises to be a steady regional American Powerpop Compilation series (I've heard threats of a Wisconsin volume). Well, this one's from Texas, and you might not guess it from the songs: this is pure US powerpop. If you're looking for "punky" you won't find too much of it here; the RATTLECATS, JEMMY LEGGS and the SPIES are about as close as you're gonna get. Nope, this one's for the pop fans, along the lines of UK-centric comps like *Teenage Treats*. Many of these records are relatively new on collectors' radar, and three of the better tracks are otherwise unreleased studio tracks. This is a great way to hear 'em all and decide which ones you want to start dropping the Benjamins on. Nice full color gatefold cover with band bios; my only complaint is there aren't clear sleeve/label scans of all the records, just a hodge podge collage with photos. I'd rather they skimped on the design-y graphics. Can't wait for the next one… (GB)
(Cheap Rewards)





VILE INTENT

WARSONG
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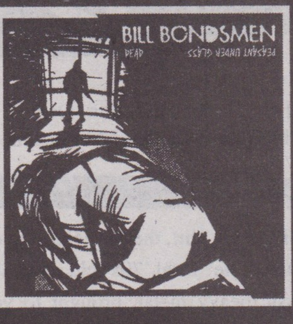

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DEMOS

Send demos and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Reviews by Amelia Eakins, Matt Badenhop, Robert Collins, Layla Gibbon and Jeremy Meier.

ACID WASH – Holy shit, the musicianship on this cassette is incredible! Total '70s acid rock vibe mixed with classic heavy metal, brought to you by the boys who do BI-MARKS and AUTISTIC YOUTH. ACID WASH delivers lead after stunning lead reminding me off early IRON MAIDEN. Calvin's vocals are a perfect fit for this band, that guy has some pipes! Fans of PENTAGRAM or any NWOBHM look no further; this is the best combo you will find. I hope I get a chance to see this band perform live because this tape is very, very good! (Jeremy) (4-song cassette, no lyrics included, kerbystorm@hotmail.com)

ALTERED BOYS – An extremely short cassette single containing two powerful and moshable hardcore songs from this New Jersey band. Makes me think of NEGATIVE APPROACH and SHARK ATTACK. Really good, but too short - or completists. (Matt) (2-song cassette, no lyrics included, bleedingedges.bigcartel.com)

ANASAZI / SURVIVAL – *Communion split* – Both bands have five songs on each side of this tape. Each side compliments the other while shining through individually. The recording is super lo-fi and dark, which creates a perfect ambiance that ties their similar but different styles of post-punk together. ANASAZI vocals are threatening and the overall vibe here is haunting. I can't compare this band to another band, but I can say their sound is brooding with violence and is a goth version of 1980s yakuza mystery—you know, like the noisy uncomfortable G.I.S.M. tracks on the Outsider comp. SURVIVAL side is a solid follow-up to their Civil War demo. SURVIVAL has a definite punk backbone here with the bittersweet goth sound of a band like RULE OF THIRDS. If you don't have this already, I'd recommend you get it! (Amelia) (10-song cassette, no lyrics included, $6 ppd, Alex Heir, 104 Adelphi St #332, Brooklyn, NY 11205, alexanderheir@gmail.com)

BASEMENT BOYS – *Demo II: The Dominator* – Only three songs on this teaser, gruff Oi! that seems legit until the breakdowns come and you get the impression that BASEMENT BOYS are hardcore kids doing this for kicks. But never mind the motivation, the result is stellar and the lyrics are spot on (except the song about boobs, but in the "solid lyrics on a skinhead demo" department I suppose 2/3 ain't bad?). An uptempo aggressive street punk band with raw hooks belting out "There are no real enemies, All I see, you and me, Locked out of society, We fight amongst ourselves." And there's a techno song on the flipside? Yeah, sold. (Robert) (3-song cassette, lyrics included, Basementboysclevo.bandcamp.com)

BEHAVIOR – Contempt – Blistering, furious mind fucked hardcore punk from Southern California. Standard D-beat elements mixed with churning hardcore breaks and extremely angry vocals. Think very early NEUROSIS in a head on collision with modern hardcore heavyweight. There is more to this demo than I can put into words. It's truly artful, in the best way. BEHAVIOR clearly have their own sound. No replications here. I have had the pleasure of seeing them live. Very powerful, and definitely not to be overlooked. (Jeremy) (7-song cassette, lyrics included, building.alex@gmail.com, www.bldg006.info)

BLOODY MUMMERS – Legitimately devastating low end hardcore. Sandpaper in the vocals, swagger in the slow parts and all out bulldozing crust/hardcore when they pick up the pace. There are elements of melody, but the bones here are in your face and furious and when they grind (which is not often) look the fukk out. This thing should have gone straight to wax, "The Hammer " is the heaviest song I've heard in a long time. (Robert) (9-song CD-R, lyrics included, bloodymummers.bandcamp.com)

BODDICKER / KATA SARKA – *split* – Two primitive death metal burners from Indianapolis's KATA SARKA, a churning fit of destruction. Detroit's BODDICKER on the flip, arguably more devastating with the sights trained directly on your gut. A decided grind/powerviolence bent to their attack instead of KATA SARKA's searing crusty metal. Both of these bands are insanely good at what they do. (Robert) (6-song cassette, no lyrics included, katasarka9@gmail.com, boddicker13@gmail.com)

CATHOLIC GUILT – *Demo tape 2013* – Austria punks doing things right! CATHOLIC GUILT has put together a very nice three song demo. Blending elements of modern hardcore bands like SICKOIDS with classic sounds closer to that of Sweden's HEADCLEANERS. Beautiful use of a chorus pedal on the guitar and perfect vocal patterns. This demo is very refreshing for sure. Take a few minutes to find this and order it ASAP. You will not be disappointed. (Jeremy) (3-song cassette, lyrics included, catholicguiltpunx@hotmail.com)

CHEMICAL PEEL – This is the drummer from POTTY MOUTH's other band, and it rules. It has a similar 1980s Homestead records/Boston feel, but is darker and heavier than POTTY MOUTH. Ok, I will stop talking about her other band now. Hardcore kids playing around with their older siblings' SONIC YOUTH / MISSION OF BURMA / DINOSAUR JR. tapes after a skate sesh, sort of like a less drugged out GUN OUTFIT / MILK MUSIC take on guitar, spacious drums, interesting and compelling song structures. They create a real doomed atmosphere and it makes me think of being a kid and skating while listening to MOSS ICON, the male/female vocals are cool and are frantic and stark where required. This is a great tape, which demands many additional listens, really excited about this band. I see that they have a 7" coming out this summer, which I will be grabbing. (Layla) (8-song cassette, $3, no lyrics included, chemicalpeelsc@gmail.com, chemicalpeel.bandcamp.com)

CORPSE MACHINE – *Annihilate* – Bedroom black/thrash metal with a vague, at most, crust influence. Commercial and clean with gratuitous solos metal, not creepy and distorted with wind whispering through the trees metal. Although I might claim to not dig on this brand of rage, I jammed the whole 24 minutes before I bothered writing the first word (and now I'm listening again). Musically these kids are probably of only mild interest to those seeking stripped down punk or D-beat mania, but the vocals are harsh and hollow and they give the recording a needed veil of intrigue. (Robert) (5-song CD-R, no lyrics included, www.corpsemachine.com)

DEAD LINE – I hate Texas, I love punk. Texas + punk = good! These four are playing some very sick hardcore. Feelings of later era ANTI CIMEX take over. The vocals are spot on with Absolute Country Of Sweden while the music is slightly more upbeat it still holds power and intensity that sets DEAD LINE apart from others. All of the instruments work together perfectly making this one hell of a solid demo. (Jeremy) (5-song cassette, no lyrics included. punkaliverecords@gmail.com)

DIEHARD – *Demo #2* – This band is local to the Bay Area. I saw them once and was pretty into the singer's PMA tattoo. They play upbeat hardcore that doesn't take itself too seriously but still packs a punch. If you're a fan of no nonsense, in your face hardcore like REPLICA and NO STATIK, this tape is a must get! (Amelia) (4-song cassette, lyrics included, www.diehardtaint.bandcamp.com)

DZIECI Z BECZEK – *Nad Wyraz Cenie Sobie Cisze* – This doesn't even come close to any easily definable subgenre, but suffice to call it interesting dual vocal Polish hardcore. Though certainly not as imperative as ANTISCHISM, their approach to bludgeoning the listener and almost complete lack or subtlety remind me of them. I realize that is a comparison that will likely perk some ears, and it is not unwarranted…DZIECI Z BECZEK are nothing if not intriguing. There are things I can do without (the sound of the bass guitar, the last track in its entirety), but when this disc nails it, as with "Piosenka o Ziemianach," they are truly jaw dropping. Active since the late 2000s, this 2012 recording is more "out there" than most of their previous output, and will likely be available on wax before these words reach your eyes. (Robert) (7-song CD-R, lyrics included, dziecizbeczekpunk.bandcamp.com)

EEL – *Drill Mess Madness Violent Punker Scum* – The ultimate punk swindle. This is a blatant noise attack that is poorly recorded but expertly executed, definitely not for the weak of heart. Think the upbeat, lightheartedness of GAI mixed with the sound when a microphone is feeding back wicked bad. Frenzied ZOUO vocals and a blatant disrespect for your physical welfare, or your future ability to hear. This tape is for punks only. (Amelia) (4-song cassette, no lyrics included up yours, 3030 Paulowna St, Pittsburgh, PA 15219)

FEMACOFFIN – This tape has gotten a lot of play in the short time that I've had it. Oakland is super crust heavy right now in the best way. This band is definitely a product of this movement and the heavy stoner riffs that dominate this scene. If you like AMEBIX and BOLT THROWER, then this is right up your alley. FEMACOFFIN are epic and heavy while playing the most authentic crust. This band is pure perfection. (Amelia) (5-song cassette, lyrics included, 1107 Adeline St, Unit B, Oakland, CA 94607, idiotcrust@comcast.net)

FORCED LAUGH – I can't figure out if the band name is just FORCED LAUGH or EXTREMELY FAMOUS FORCED LAUGH, or maybe they are the LAFF!? At any rate, this arrived as a recorded over a thrift store GLEN GOULD tape wrapped in two giant sheets of paper that are completely covered in insanity. Very economical packing friends, it looks good and wretched. Maybe my favorite demo of the month?! Imagine Anton LeVey has joined TYVEK! Now run all the way to the bank and get rich. This is insanely good and sort of impossible to figure out, I vaguely remember getting a live 7" from this band for review a year or so ago but maybe I am imagining things?! If you are into Messthetics and suffer from a degenerate mind, get it or regret it. Unlike most things of this nature this is a good time, it is no love lying limp PARQUET FLOORS shambles, it is a poke in the eye! (Layla) (?-song cassette, $3, sharontateschild@gmail.com, 708 Jackson Ave, Vancouver Canada, 2A8 V51)

FOUR STROKE – *Work Today, Paid Today, Drunk Tonight* – I feel like this band in 1994 would have totally floated my boat. There are hooks galore, massive sounding guitars and more than enough bite in most of these mid tempo numbers, but my ears in 2013 just don't have the patience for vaguely hokey bar tunes like "Scott And His Imaginary Friend" and I confess that I had trouble digging the rest of the disc after that number, which was third in the batting order. More than competent, and there are definite highlights, but this comes off as "getting together to jam with the guys" instead of a punk band teeming with necessity. (Robert) (13-song CD-R, lyrics included, ken.vermin@gmail.com)

HEX ON THE BEACH – Eerie falling apart death jams, sounds like a death rock version of AMOS AND SARA, female vocals inserting themselves into your ears like you're watching a David Cronenberg movie, guitars oozing out of the amps like drool, rhythmic and dissolute. Recommended! (Layla) (?-song cassette, no lyrics included, hexonthebeach.bandcamp.com)

JAHAT – *5 Songs Demo* – Stomping and fast D-beat from Indonesia. Precise drumming and riffing, blown out vocals, and an overall effective result. Nothing new here, but it's still awesome. (Matt) (5-song cassette, lyrics included, roy.ferris.sm@gmail.com, Doombringer records xerioxa@yahoo.com)

JAPANESE WOMEN / KAMIKAZE PILOTS – *split* – Terms like "damaged" get thrown around an awful lot (especially by me), but these two tracks from JAPANESE WOMEN eliminate the need for any other descriptor, unless perhaps "tortured" is available? Uncomfortable tempos are slathered with piercing guitars and an overall vibe that at times makes JAPANESE WOMEN seem palatable even through their veil of distortion and noise. KAMIKAZE PILOTS are more conventional, but no less fierce. Down-tuned grind/powerviolence offered up with nothing short of complete hatred. Alabama vs. Mississippi, who the fukk knew it would sound like this? (Robert) (13-song cassette, no lyrics included, www.tapesofaneongod.com)

MEDDLING KIDS – Twenty minutes of disgustingly heavy and bizarre hardcore/powerviolence from the weird tip of Florida. Lo-fi and terrifying, with demented guitars and song construction that warrants serious study. It becomes clear when they tear into straightforward rippers that these kids could be a noteworthy circle pit friendly thrash/hardcore band if they wanted to be. Fortunately for all of us, they have chosen instead to let their freak flag fly. Tracks come mostly from previous cassette releases. (Robert) (19-song cassette, no lyrics included, MeddlingKidsMiseryMachine.blogspot.com)

MILISI KECOA – *Kalian Memang Menyedihkan!* – Raging and refreshing hardcore punk from Indonesia! MILISI KECOA avoids the ever-present trappings of modern hardcore and just lay out eleven tracks of fun and hook-laden hardcore at a galloping pace, with just the right touch of melody and guitar leads. The vocals are hollered with a perfect balance of conviction and slop—think old Finnish stuff like LAMA! This is fucking great, so write them and track one down! It was recorded in 2010, but I'm glad the tape finally made it over here. Worth your while, I swear! (Matt) (11-song cassette, lyrics included, milisikecoa@yahoo.com, doombringerrecords.blogspot.com)

MYSTERY DATE – Expertly crafted power pop jammers from the Midwest, MYSTERY DATE snatch up all the best bits of recently re-issued greats like ORBITS, BUREAUCRATS and the RPMS and inject new millennium energy and just a little bit of dirt under their nails. Killer guitar chops (like, seriously way above average) and the mandatory crooner on the microphone, but he sounds just the slightest bit like he doesn't care sometimes, and that makes him seem even cooler. The formula might be relatively simple, but it's so rare to hear it executed so effortlessly. (Robert) (9-song cassette, no lyrics included, no info)

NEGATION – *Weak Artifact* – Dreary post punk unfortunately reproduced in incredibly lo-fi sound for my listening displeasure. But you know what I did? I went on the internet and found the very same sounds in a less lo-fi form and I spent an hour letting them soak in…pure bliss. Angular and weird at times, vocals and guitars taking turns being out of tunes but it's all a part of the game with these New Orleans kids. NEGATION are out there, NEGATION are advanced in their vision perhaps beyond their abilities, but their take on post/no/anarcho/art whatever, is impossible to dissect because it feels like something. And that's the real accomplishment isn't it? (Robert) (7-song cassette, no lyrics included, $4ppd, The Punks, 2728 N. Derbigny, New Orleans, LA 70117, negationisaband.bandcamp.com)

PLEASURE LEFTISTS – A seemingly up-to-date discography tape by this amazing moody post-punk band from Cleveland. Contains their 12" from 2011, the single from last year, and two other songs—a cover of a CURE song ("One Hundred Years") and a song called "Hunger Split." I love how this band pulls off the gothy-punk thing—the music has sensational grooves and hooks, and the woman singing has a striking resemblance to SIOUXSIE SIOUX at times, and I'm not one to throw that comparison around lightly. They seem to be getting better too, and I can't wait for more! My only complaint here is the lack of info! All you get is a track list, nothing else. WTF?! (Matt) (10-song cassette, no lyrics included, feralkidrecords.com)

SHOPPING – This month's new band from RACHEL AGGS, one woman punk rock dream come true machine straight outta London. It reminds me more of TRASH KIT than any of her other bands (GOLDEN GRRRLS, COVERGIRL) that I have heard. I think it's because of her sick guitar style, which is inspired by post-punk girls, West African finger picking, early R'n'B, the EX and is really as magical/otherworldly as that would insinuate. But this is not TRASH KIT, it's got a spacious SLITS rhythm and space attack that is quite alluring. Seriously, if you wanna be VIV ALBERTINE and NENEH CHERRY when you grow up send off for this for a pointer. So cool, I wanna see them play! (Layla) (6-song CD-R, $?, no lyrics included, Rachel.aggs@gmail.com)

SLAG – Pummeling sounds of USHC for any basement, house show, rec room that's set to blow up, catchy relentless fury that will get stuck in the back of your throat and give you seizures. Sometimes all you want is a side of meat and potatoes… not so sure about the band name though?! (Layla) (8-song cassette, no lyrics included, $5 PPD, Liz Panella, 1649 W Huron St #1F, Chicago, IL 60622, slagchicago@gmail.com)

SLURS – Right off the bat I'm getting a LEATHERFACE vibe from this band. The production of this tape is darker and dirtier for sure but the vocals and overall song writing have that gloomy yet poppy sound going on, some songs more than others. Fans of "adult pop-punk" will also enjoy this. Not exactly my cup of tea, but I see nothing wrong with this at all. Song writing is on point and not boring. Very good, an enjoyable listen. (Jeremy) (4-song cassette, no lyrics included, slursband@gmail.com)

STERILIZED – One of the newest bands coming out of Olympia, and I've got to say they are my favorite. These guys break out of the usual shit coming from Olympia and bring us some seriously crushing Hardcore. Very reminiscent of Japans' BASTARD, with subtle US Hardcore breaks. Short fucker, but 100% full on banger! Get one before they are gone! (Jeremy) (3-song cassette, no lyrics included, www.rustandmachine.com)

ST. RIPPER – These rippers are straight out of Boston. Only tough broads like this come out of the depths of New England. This tape was accompanied by a concealed weapon every girl should have— one of those combs embossed with said band name that, when opened, has a nice stainless steel blade inside. I have to say there is a definite GIRLSCHOOL vibe here but grittier and a lot dirtier. This reminds me of confrontational bands in the vein of PLASMATICS that made it more than ok to be a woman in the punk scene. ST. RIPPER riffs will get stuck in your head for days and they are guaranteed to be your new favorite band after giving this tape a listen. If not for the music, pick this up for the knife. (Amelia) (6-song cassette, lyrics included, E. Sullivan, 511 Medford St, #2, Somerville, MA 02145, www.saintripper666.com)

TROPICAL DEPRESSION – Disjointed, atonal, inadvertently challenging no wave/punk from New Orleans. My metal categorization machine instantly tried to place this within the framework of drug addled no-rules acts from the pre-subgenre era of the early '80s, and then a little internet research showed me that my pal Layla has already reached this conclusion (expertly dropping FLIPPER and NO TREND into the comparison jar). Off kilter at best, these are simultaneously charming and offensive sounds and there's sometimes a Doc Dart quality to the vocals that is…well, it's unique. If this were calculated then you wouldn't be wrong to call "pretentious," but TROPICAL DEPRESSION are as honest as they come, and I need more. (Robert) (11-song cassette, no lyrics included, $4 ppd, The Punks, 2728 N. Derbigny, New Orleans, LA 70117)

USELESS CUNTS – This band is a Finnish hardcore punk band comprised of former DISKELMÄ, LAPINPOLTHAJAT, AUTUUS?, and the OVER ATTACKS. First song kicks off with a guitar slide and super simple, catchy punk riffs. I bet these shows are filled with spilled beer and friends singing along. I'm not a fan of the name and the band is a little too upbeat and contrived for my taste, but they're not bad. (Amelia) (7-song cassette, lyrics included, Antti Leppanieni, Kotkankata 4a6, 00510, Helsinki, Finland, onkspahaolla@gmail.com)

VOIDHAMMER – *Heavy Master Tapes* – HC with SEX VID overtones, somewhere between the chugga and the mysterious. It started out in a compelling manner, but swiftly moved into background music, i.e. strictly "couple tracks" territory. I really hated the vocals and found it hard to get past them, they sounded cartoony, like the voice of a wizened wizard; "dark" rather than dark. It doesn't suck by any stretch of the imagination, but it doesn't seize the imagination either. I feel like a youthful message board poster would get more out of this than I did, so don't hold my review against this band. (Layla) (6-song cassette, no lyrics included, $?, bosses@wearemusclehorse.com)

X CONNOISSEUR X – *Medicinal Violence* – I was not expecting to be into this, but this half-baked tape is fucking solid. All songs are about smoking dope and well, smoking dope. If you live a life style that is based on the motto "get baked or die" and you "grind sometimes" then check out X CONNOISSEUR X. They have that sound that is the ultimate caricature of the sound that I affiliate with smoke filled rooms of dreaded Oakland punks with layers of hoodies, maybe a dog, and non-ironic facial hair. (Amelia) (14-song cassette, lyrics included, oaklandconnoisseur.bandcamp.com, Hash Crimes records, hashcrimes.net)

ZUDAS KRUST – *A Loyal Slave To The Apocalyptic Order* – Scandi D-beat by the books from Indonesian powerhouse ZUDAS KRUST. Tight D-beat drums, buzzsaw-guitar, and breathless howls—great for the style. Side A contains seven originals and one cover, and Side B contains seven covers. Get it if you just can't get enough. (Matt) (15-song cassette, lyrics included, Doombringer Records xerioxa@yahoo.com)

V/A – Modern Babylon-London Punk Compilation 2012 – Super sick new tape comp from London scene creator types Muscle Horse, range of sounds that are currently emanating from the capital city, from secret basement soul punk (CROUP) to raging lady destruction (WOOLF), the best band I saw when I was in London (GOOD THROB), dank HC sneer from NO, flayed punk snot from SATELLITES OF LOVE, Touch and Go records meets MINUTEMEN attack from DOMESTIC BLIZZ, raging HC barbarisms from HUNGER and WARM WAYS. All killer, no filler and a good representation of a scene on fire, of people trying to make something in the wreckage of neoliberal slime. A scene report on a tape, and it rules. All funds from this go towards making a 100% DIY all ages venue for London so buy or die! (Layla) (16-song cassette, no lyrics included, $?, musclehorse.bandcamp.com)

V/A – Punks Da Morte: Three Way Slip EP – A few tracks each from three top notch Indonesian bands. Here's the rundown: ZUDAS KRUST is relentless noisy D-beat à la FRAMTID and SHITLICKERS, TO-DIE is short, sharp, ear-splitting grind, and KORRÜPT is a tight-rhythm, sloppy instrumented, mush mouthed hardcore crust (in the best way). Great collection here. (Matt) (14-song cassette, no lyrics included, doombringerrecords.blogspot.com)

ZINES

Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(AR) Arlian Amend-All
(VX) Vanessa Asswipe
(MB) Mariam Bastani
(JB) Julia Booze
(EC) E. Conner
(FF) Francesca Foglia
(AG) Alison Gaye
(DG) Dan Goetz
(LG) Layla Gibbon
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(OG) Oscar Gutierrez
(MM) Marissa Magic
(KM) Kevin Manion
(JM) Jeff Mason
(AP) Ari Perezdiez
(LA) Lydia Phelps
(MP) Max Power

AJATUKSEN VALO #5/ $?
6 x 8.25 – printed – 56 pgs – Finnish
This is a very cool looking, pretty slick Finnish punk zine by Jouni Parkku who generously conducted the *Toinen Vaihtoehto* interview in the last issue. Obviously a lover of zines, here is his own great work! Unfortunately I am completely ignorant about the Finnish language and can only admire how long each word appears to be. What I can tell you is that the zine includes articles and interviews with most bands on the heavy side, yet still a good mix—Disorder, Rift, Death Rides a Horse, Usko, Iron Dogs, Lord Fist, Loser Life, Dead Moose, Carpe Diem. This issue also includes, according to the authors note, "other writings about seven inch records and of course, whining." There is a ton of content here, but a good chunk of Finnish stuff that I am sure we are missing! The layout is severe and stark with good use of negative and positive space and very pro, digital layouts—though not cut'n'paste, this zine is eye catching. The back cover proclaims "No Zines No Scenes," damn straight. (MB)
piparnakkeli.kamakarhu@gmail.com

AJATUKSEN
VALO
#6 HARDCORE FOR LIFE?

AJATUKSEN VALO #6 / $?
6 x 8.25 – printed – 32 pgs – Finnish
Another installment of this Finnish punk zine with the theme of this issue being hardcore—from melodic to metallic to classic—with writings, reviews and articles that are inaccessible to me because I do not speak Finnish. Within these pages are interviews with Remissions, Kill the Curse, Foreseen, Ills, Cold Inside, Maailmanloppu, Lokakuun Vallankumous, Vapaa Ajatus, Tryer and Watch your Back. There is an article about old DC hardcore and Terveet Kädet among others. The layout is again bold, but still creative with its use of space and text placement. There are good photos and the zine itself is pretty to look at. Wish I could tell you more, but it is definitely a well put together zine! (MB)
piparnakkeli.kamakarhu@gmail.com

BROKE ASS #5 / $2, trades OK
5.5 x 8.5 – copied – 48 pgs
Yet another Quebecois gem! Steve Dejected is a super funny punk from Montreal with a big heart and a bad 'ttude. I especially loved B-List Mascots, a spread of creepy clip art brand mascots. Awesome comics aplenty, too! I haven't read *Broke Ass* 1-4 but I should probably go out of my way to find them. (MP)
boredump@gmail.com

CHEAP TOYS #13 / $? or trades
5.5 x 4.25 – copied – 54 pgs
I like stuff a little messy. This little mag's got a lot of character. Text that is cut off at the edges and long sprawling pages. Full of words and not many images. It looks like they've been traveling. From France to Australia and back again. Stories of squatting, reading groups and privilege fall into a specific type of zine niche. It'll fit in your back pocket so you can go anywhere. (EC)
c/o Thomas Ledru / 19 Rontee Du Caroubier / 06240 Deausoeil / France

CRETINS OF DISTORTION #2 / $3
8.5 x 11 – copied – 32 pgs
This shit—a fanzine from and about the Midwest—is so cool! Packed full of shitty and hilarious drawings of aliens with bulging rat-fink eyes, reviews of classic Midwestern punk records and a buncha new reviews, top tens and an interview with Solid Attitude from Iowa City?! Listen, I lived in Iowa City for a very short while almost a decade ago, and I gotta hand it to the punks for keeping it real over there. The boastful swagger is snotty and jokey, but it's for real. "Stupid corn all in rows! Sit around and watch it grow!" My copy came with a tie-dye cover, for Christ's sakes. Why are you still reading this instead of *Cretins of Distortion*? Five bucks will buy you this with enough left over for a "pop!" (FF)
Emmy Ramone / 2623 Neil Ave. / Columbus, OH, 43202
fashionableteens@gmail.com

CUNEIFORM #5 / $2
8.5 x 11 – copied – 14 pgs
Cuneiform is a zine that focuses on "traditionally" printed material. With this aim in mind, they review any kind of paper publishing: zines, obscure books, micro-journals, and apparently "obscure music," though how that fits in with the paper-publishing thing I'm not totally sure. I actually really enjoy reading zine reviews, because honestly how else am I going to find out what is out there? And to that end, I appreciated the fact that *Cuneiform* contained so many reviews, but there are also some short editorial pieces in here that were incredibly boring and generic. The authors all kind of say the same thing, in a broken record kind of way: Oh woe is the demise of printed-media, confusing and repulsive are the digital ways of the new world, But Lo to rebel is to worship lower-tech stuff. The thing that is a bummer to me is: I actually *agree*. I am very skeptical of "technological advances" and really anyone with moderately developed critical thinking skills should be at least a little skeptical about the pace at which things are moving. But can't we say anything other than "wah wah, older is better, computers are confusing, wah wah"? Either make a coherent and well thought out argument attempting to bring people over to your side *or* work under the assumption that your audience agrees with you on a baseline level, and move on. Publications that have generic statements printed in them annoy the crap out of me. I hate to hate on something that I would otherwise have liked, but I gotta be real. The zine reviews are cool, but the various authors' opinions are just poorly rehashed shit that people have been saying for decades. (AR)
Cuniform c/o James N. Dawson / PO Box 950 / Spokane WA 92210

DISTORTION FAITH #5 / $2.50
5.5 x 8.5 – printed – 36 pgs
Crust/noise punk/hardcore fanzine from Sweden in this issue has interviews with Massacre Divine, Dischange, Daryl Kahan from Citizens Arrest, the label SPHC, artist Eli Arrington. The interviews are thorough and well thought out; if you are into these genres of punk and don't want to sift through a bunch of disinteresting content, this shit is for you. (AP)
D-Takt & Råpunk / Box 55 / 832 21 Frösön / Sweden
dbeatrawpunk@gmail.com

DREAMS AND DONUTS #17 / $2 US, $3 world or trade
5.5 x 8.5 – copied – 44 pgs
This cute little comic-zine really amused me. Heather is currently living in Sacramento, but used to live in the Bay. Part of this issue is about a visit she recently made back to

Oakland. It was interesting to see places I've been to mentioned. This girl is a pretty talented artist, as well. While her artwork is relatively simple, sequential art is really hard to do and despite this, her stories were very coherent and readable. Props! She also interviewed a friend of hers about his walking-trip from Reno Nevada to Seattle Washington. I really appreciated that this story isn't a Crimethinc. Tale—no one's life problems get fixed forever by having an amazing adventure. The dude does this amazing thing and is still kind of sad and miserable afterwards. However, based on the kinds of things this guy says in the interview, I don't think I really like him as a person and that made it hard for me to appreciate this particular part of the zine. Overall, I'd say this is a really cute perzine that reps local Cali shit. I'd like to keep my eye on it. It doesn't hurt that Heather mentions people I know in her acknowledgments sections. I love to see my buddies get props! (AR)
Heather Wreckage / 3913 Boyle Ct. / Sacramento CA 95817
all4choice@hotmail.com

EARTH FIRST! Spring 2013 / $6.50
8 x 10.5 – printed – 80 pgs
This classic journal of ecological resistance is yet again packed! Containing too many features to even list here, this issue contains particularly interesting pieces on wolf killing in Northern Minnesota and Wisconsin, the battles of La ZAD in France and the Trans-Pacific Partnership in Australasia, a world view of the cost of mineral mining, an in-depth resistance timeline of eco-wars around the globe, plus columns, interviews, questionnaires, updates from "hostages of the struggle," book reviews, natural ailment remedies and more! The writers deliver their informed opinions and stories with conviction, accessible language and *lots* of data (we may have the truth on our side, but hard numbers and solid facts often help battle the exploitive enemy by convincing people of the raw truth). As essential as Indymedia is to the online world, *Earth First!* continues to wave the banner of eco-resistance and will do so for as long as there are fuckers who claim this earth their own to sell and destroy. (LA)
PO Box 964 / Lake Worth, FL 33460 / collective@earthfirstjournal.org

THE EXPLORERS' ZINE NOTEBOOK #4 / suggested donation $1.50
8.5 x 11 – printed – 14 pgs
A very tidy zine with "letters, reviews, editorials, real mailing addresses, typographical refinements, art and illustrations, fun and surprises"—now that's some staple zine goodness right there! Made by an amateur printer with a love for typography, the technical intricacies of printing and all things relating to the visual production of the written form, this zine is classy stuff. And I don't mean that in any pompous sense, but rather, it is all done with an impeccable sense of style and pupose. Assembled by hand, with beautiful fonts that look like they were pulled from early last century, these six sheets of paper contain thoughtful and to the point zine reviews and correspondence from an equally thoughtful and thinking audience (some of whom also geek out on printing practices); the final page has an alphabetized index of both these features. Doug obviously loves making this zine and truly appreciated his readership, evident from his readiness to send out cheap subscriptions and provide a platform for prisoners to send in both letters and zines. His writing is simple but informed and I like the way he appreciates zines that are not "illiterate (or anti-literate)," I do too. I also enjoy being able to actually learn something from his reviews—be it about politics, zine-making or distant lands. To sense the passion and compassion from mere words strung together in a row is a magical thing. Eloquent and neat, you should pick this up if you believe in the power of ideas and the zines that carry them! (LA)
Zine Explorer / PO Box 5291 / Richmond, VA 23220

FIFTH ESTATE: SEX AND ANARCHY
Summer 2013 / $4
8.5 x 11 – printed – 47 pgs
Fifth Estate is usually a pretty solid read with some good basic updates and little insights into the anarchy realm. While I appreciated the articles on the North West Grand Juries, anarchist prisoner updates around the country, and book reviews the main content in this article was pretty weak. A whole issue devoted to fucking that mostly just left me feeling gross. I'm a bit over this whole "fuck your way to freedom" ethic. Sexual "revolution" just looks like a Good Vibrations sign with Rosie the Riveter holding a Hitachi magic wand. Boring and imperialistic. Ew. (EC)
PO Box 201016 / Ferndale, MI 48220

FINALE 95 #1 / $3 US, $2 Canada, $4 world, trades OK
5.5 x 4.25 – copied – 32 pgs
Boom. I feel like I'm reading Rookie but more DIY and slightly less about fashion and empowerment. This zine is made by someone in high school. She talks about fucking with people at Catholic school, Top Ten Things found at a thrift store, crushes, tips on how to stay positive, she reviews her friends' records, reviews random stuff like the "butt-touch guy" and Twitter and movie reviews in haiku, she even interviews her mom about obsessively playing online Scrabble with an anonymous "younger man". I gotta say this interview intrigued me primarily because I can't imagine a) having a Mom who does anything, at all, on the internet or b) interviewing my Mom about anything. All very carefully hand lettered and cut'n'paste with sassy illustrations. (JB)
puker.nation@live.com / www.pukeyparty.tumblr.com

FIREWORKS #2 / free
8.5 x 11 – printed – 23 pgs
With unprecedented rent hikes all over the Bay Area and the rapid gentrification of Oakland, it can feel hopeless here, but this newspaper has a lot of really great critiques and explanations of what's going on in the Bay Area and abroad, as well as reports of general anti-capitalist struggles. There are a few articles about the surveillance state, explanations of gentrification-related phenomena such as pop-ups and parklets (the latter written by *MRR's* own Sam Lefebvre), a piece about an urban farm in San Francisco's Hayes Valley, an interview with Homes Not Jails, and a recap of the recent Grand Jury investigations on the West Coast. While other publications of this sort can be heavy or rhetoric and light on analysis (though I may very well agree with the sentiment), this has plenty of thorough analysis and putting what might be unfamiliar topics in a full context. It's easy to feel hopeless with the current wave of tech bullshit, but it's good to know that there's resistance. (DG)
fireworksbayarea.com

FLUKE #11 / $4
5.5 x 8.5 – printed – 38 pgs
A cool zine in the *Cometbus* tradition in terms of interview style and layout, but this is definitely the author's own creation. You get interviews with (present-day) Negative Approach, Bad Years, Barker of Neon Piss, an Off! fan picked at random by the author attending a show of theirs, reprinted newspaper articles on graffiti, a "mail artist" and various high-quality comics and photos. The interviews are interesting in that they are very conversational in tone, and the questions (often one-liners) seem like they were written down shortly before the interviews were conducted (in a good way), but they often show intricate knowledge of the subject and an interest in little-known details. Definitely worth picking up. (DG)
PO Box 1547 / Phoenix, AZ 85001

GAD #1 / free
8.5 x 11 – copied – 20 pgs
Who knew there were so many punk bands in the area around Gadsen, Alabama? There's enough for these two earnest-as-hell punk kids to fill a zine with band, show and demo reviews. These kids are stoked as hell and getting a bunch of things right ("No sexist, homophobic, racist crap!")—the only miss of this zine is that I've never heard of any of these bands and I'm not that into ska and horror-punk, but maybe I'll start mailing them my zines and demos to review if I ever get too backed up to write them myself. Also *somebody* send me a Clitboner demo! (AG)
PO box 394 / Gadsen, AL 35902

GENEVA13 #19 / $2 ppd, free in Geneva
5.5 x 8.5 – copied – 60 pgs
Geneva13 is a zine about hauntings in the author's beloved town of Geneva, NY, from the lingering bits of yesteryear to the truly paranormal. There are teenage make-out spots that are now bulldozed, the infamous hotel whose former owner lurks in the spooky old hallways—Geneva even employs a family-run Ghost Hunting squad. This zine gave me a serious case of the spooks but anyone who knows me knows that I love getting creeped out by the paranormal. Perhaps I will go check

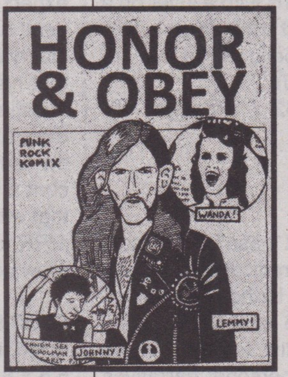
out Geneva on my next visit back East! If you are into historical spookiness, do not miss out on this. (MP)
mail@geneva13.com

GLAD TO SEE THE BACK OF YOU / £5
5.5 x 8.5 – printed – 48 pgs
It's really nice to see a concept that would've probably worked as a blog, but in paper form. This is a full color photo zine of punk vests in the West Yorkshire area of the UK by Ricky Adam, a well-known punk photographer. As someone who looks beyond punk aesthetic as just a posturing fashion, I found this to be really intriguing, especially seeing how similar everyone is but how differently they pull it off in sewing or studding styles, the choosing of the back patch (a crucial decision in every punk's life), the weirdo flair people add to stand out at a show (to skip the whole "you know my friend that tall dude with the dreads" conversation we have had a million times before). If you can get your hands on this I would suggest it. (AP)
rickyadam15@mac.com

THE GOLEM OF GABIROL / $7
5.75 x 8.75 – printed – 24 pgs
This is a comic rendition of 11th century Moorish Spain-based poet, scholar, kabbalist Ibn Gabirol's *Legends Around the Name*. The comic is grayscale illustrated with pen and ink, with washes creating watercolor gradients over busy, detailed, scribbly drawings with bold and slight lines. The story is a weird one, but has that heaviness of meaning that old texts like this usually have. The story is about a poet and scholar who creates people from puppets with magic. There is a love story intertwined, a tragic ending and mysterious behavior all told through the main female character trapped in a marriage. I loved this, mostly because it reminds me of old Persian stories (no surprise) and some of the strange and alluring fairytales that we all grew up with as kids, those that could be told to children, but have meanings that only adults can understand. Scary, but cool. Great artistic rendition of a cool story. (MB)
Sparkplug comic books / PO Box 10952 / Portland, OR 97296-0952

HERE'S THREE CHORDS: NOW FORM A BAND / £2.60
6 x 8 – printed – 20 pg
Here's Three Chords is a ukulele fanzine centering on the British band the Pukes, a 20-piece ukulele punk cover band. I actually listened to the Pukes out of perverse curiosity and I'm still feeling bummed out five days later—20 people playing the ukulele at the same time and singing "Holiday in Cambodia" is something no reasonable person should ever be forced to endure. Also for the sake of keeping it real, I need to ask, why would you put Amanda Palmer in your zine—she is an unapologetic bigot! But I guess the makers of this zine don't really give a fuck about bigotry, after all they use the word "guitarded" to make fun of "guitar-centric punks" (also known here in the real world simply as "punks"). Here is a gem from Amanda Palmer's piece—"If only Sid had a ukulele, maybe he could have been happy, maybe he would not have suffered such a sad end, he maybe would not have done all that, heroin instead, he maybe would have sat around just singing, nice songs to his girlfriend". I'm all for expanding what "punk" means but this is, as the Brits would say "bollocks." (MP)
thepukes77@gmail.com

HONOR & OBEY / $?
8.5 x 5.5 – copied – 14 pgs
Who the hell is Masa and how come he isn't drawing covers and ads for *Maximum Rocknroll*? Bearing the subtitle, "Punk Rock Komix," this zine is put out by this mysterious and talented human from Finland and is full of short, hilarious slice-of-life anecdotes pulled from being a punk in Scandinavia. From "raggare" beating the piss out of "jävla punkare" and brief encounters with Lemmy, to random cameos of Wanda Jackson and Johnny Cash, this is the work of some enigmatic comic expert I have never heard of and I wanna know more! Reveal yourself, jävla punkare! (FF)
Matt Saine / Koukkuniement 7K / 02230 Espoo / Finland
mattsaine@gmail.com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JOHNNY!

KOOGMO #5 / $1
8.5 x 11 – copied – 14 pgs
At first, I was not enthralled, as the editor asks for submissions, including "micro-fiction, weird fiction" and usually this is a bad sign. But I was impressed by the strange letters he prints—"Gambling is cool but it doesn't solve my problems. My dad is still dead." Most of the zine is given over to reports from his stall at the flea market, "the scavenger badlands." He speaks ill of many of the vendors and shoppers, but the way he tells these simple stories did keep my attention. There's a eulogy for his dog and a nice photograph. Zines are reviewed, and he says he'll review mixed tapes if you send some. Yeah, there's fiction too, but I didn't let it bother me. The editor is pretty far from the punk scene—it seems like Buddhism to him—but I enjoyed his output. (JM)
PO Box 861294 / Plano, TX 5086

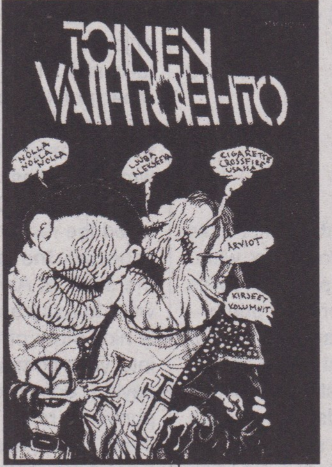
PAINT IT BLACK / $1 plus postage
4 x 5.5 – printed – 27 pgs
Paint it Black issue one is a small pocket-sized zine that caught me merely through the layout. Seeing from my reviews, you should all know that I am all about layout, and content goes after. The zine is completely in Portuguese, which definitely made me brush up on my skills. The zine had a couple of stories in it that caught my attention. The first I enjoyed was about telephone operators in the 1960s and '70s and their obsession with Motown music, or so I understood that's what the piece was about. There was a cool piece about a womyn graffiti artist who does some really awesome work. Although it was a very nice zine, it was not necessarily something I wanted to stick to reading. It was a bit dull in my opinion and simply informed me about things, which is not something I am all about. I always like finding the piece in the zine I connect with, but I did not find that in this zine, however you might. (OG)
zinepaintitblack@gmail.com

RATA / $?
5.5 x 8.5 – copied – 14 pgs
Rata said it well in the introduction: you make a zine whenever you feel like it, not when you have to fulfill the expectation. In result *Rata: Número 2* has been one of the best zines I have received so far. The variation is on point. It is kind of poetic and kind of beautiful. The content of the zine is really awesome, especially the art! Really reminded me of something that folks from Silenzio Statico would have put together. The zine has everything from interviews, to this really cool piece about being straightedge. I especially enjoyed the piece titled "Punks Lejanos" which talks about both the difficulty of connecting with other punks while only knowing Spanish, but also maintaining relationships with other punks, one of which was Cabeza de Vaca, who wrote an awesome zine I wrote about not long ago titled *La Ciudad más Fea del Mundo*. I loved the reality that transcended in this piece, especially the fact that in front of the page was the story of Aaron, a student from Philly who went to Asturias to learn Castellano. It's a really nice story of finding a punk, welcoming him into your community, doing projects and then saying goodbye. I swear, the migration of punks is real. This zine was awesome and these stories are just great, every one of them. I need issue one because this layout is just perfect. (OG)
infeccionsonica@hotmail.com

ROCHESTER TEEN SET OUTSIDER #24 / $1 US, $3 world, trades OK
5.5 x 4.25 – copied – 36 pgs
Get ready to burn your JNCO jeans and your Nirvana albums, this is the "I hate the '90s" issue of RTSO! Having never read this zine before, I instantly liked its messy cut'n'paste style and its sense of humor. There's so much '90s bashing and pop culture references in this issue that you can sense the writers secretly liked this decade. I was also impressed by how much content they were able to cram into such a small space, but what stood out the most for me was the collaborative effort and fun, youthful spirit that runs throughout the pages. Some of the writing reminded me of a sweeter version of the '90s zine *Answer Me!* (which is a compliment) and at the price of a dollar, I can't wait to get my hands on more issues. (VP)
W. Carroll / 32 Edmonds #1 / Rochester, NY 14607
rochesterteensetoutsider.com

SEX OR SUICIDE / $?
8.5 x 5.5 – printed – 25 pgs
Clearly this mis-matched graphic zine is a labor of love and not just some hap-hazard shit thrown together on a whim. Artistic chaos with a slick veneered purpose. Printed on fine laser jet paper with a hand-screened cardstock cover. Most of the "stolen" photos are printed in black and white and are intermingled with ransom-note-style notes. The texts contain ramblings of tagging boxcar trains with a lover on a brisk Thanksgiving Day, and shotgun style lists of seemingly random yet poetic words that are one big train of thought. (DJ)
Droid / 487 Myrtleave #62 / Brooklyn, NY 11205

SLINGSHOT #113 / free
8.5 x 5.5 – copied – 19 pgs
What more can I say that hasn't been said about one of my favorite radical periodicals. Oh, that's right, Happy 25th birthday *Slingshot*! This is basically a short love letter to *Slingshot*! Thank you for continually letting people express their political and personal narratives in a safe environment. And thank you for letting me believe, as a marginalized queer bi-racial fourteen-year-old, that the collectivist idea would still be alive when I "grow up" and could live in areas where I could be a participant. Topics contained in this issue, from anything and everything, jam packed into one super issue include: Fat Pride/Body politics, trans-life views, writings on Grand Juries, squat life, people of color rising up, news on the Honduran damn blockade, moving towards de-colonial bioregionalism and many, many more. I raise my glass and cheers to another 25 years (at least) of *Slingshot*! (DJ)
Long Haul Infoshop / 3124 Shattuck Avenue / Berkley, CA 94705



SOULBOUND / $1 US, $5 world, free in Albuquerque
4.5 x 7 – copied –14 pgs
It's so cool to see a zine about Magic: the Gathering! If you know me personally you know that about three years ago I became a hardcore M:TG player, going to official events, having my own event with punks, scouring cards on the internet late into the night, and even spending more money on this fucking game than I did on punk records. It was a dark time, and while I still casually play when I can, I'm glad to be a recovering Magic addict and have gone back to scouring Discogs late at night for anarcho-punk demos. This zine is short but sweet, a story of a bunch of kids in Albuquerque playing M:TG at their friend's house, an interview with a fellow Magic player, a short fanfic, and an interview with someone who plays MT:G in prison. Super dorky, I just wished it was longer and I don't know when this was made but I wish they talked more about Standard, and maybe some punk! (AP)
iknowbilly@gmail.com

THE STUDENT INSURGENT / free
8.5 x 11 – printed – 30 pgs
Another semester comes to a close and with it I get the task of reviewing this terrible student newsletter. This may be regionalist or something but this is pretty much exactly what you'd expect from some hippie Oregon college student: bad art, pointless articles on love and solidarity and Plant Time!, a feature with some kid that has probably been attending classes and avoiding the real world for ten years. This issue even had some terrible erotic poetry that used the terms mansword, gyrate and even called a cunt a peachy cushion. Eww. The worst part is that with their budget we could probably put out *MRR* for free. (AG)
www.uoinsurgent.com

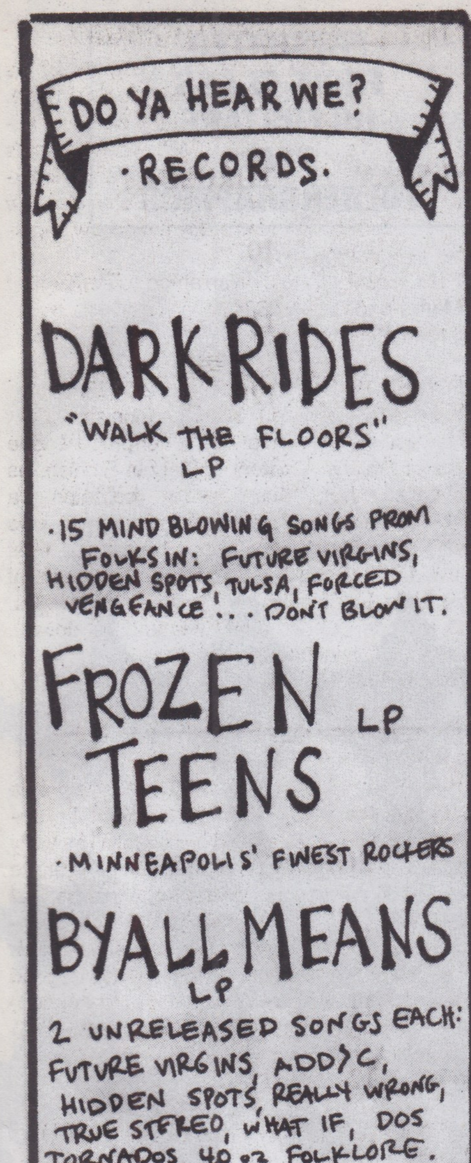
STUPID QUESTIONS #3 / £1.50 UK, £3.50 world, trades OK
5.5 x 8.75 – copied – 16 pgs
Third edition of this British zine, and per my request in a prior review, the questions are getting a bit dumber (well done). Mark H. from the Wankys answers some queries in typically comical fashion; there's an old and incredibly wordy (but interesting) chat with Derek Allan of Oi Polloi about the origins of punk in Scotland, and brief exchanges with Thisclose and Headless Kross. The bands covered in *Stupid Questions* aren't necessarily my cup of tea, but there's a lot of content packed into the pages of this zine, and Mark (the creator) has churned out three solid issues in no time at all. Definitely a zine to keep an eye on. (KM)
62 George St. / Millport / Isle of Cumbrae, KA28 OBJ / UK
markaroonie@hotmail.com

TO HERE FROM NAIVETY #1+ #2 / $3 ppd
8.5 x 5.5 – copied – 16 pgs
Most Ozzies I know have a strange sense of humor, including this one. Issue one *The Houseguest*, as the title suggests is an amusing account of the author living with an estranged hostel mate, that temporarily takes hostage of his life and apartment in a series of unfortunate events. The houseguest gets kicked out of the hostel for not paying his back due rent. Overstaying his welcome the houseguest falls in love with every beautiful woman that is half his age, spends his time bullshitting at his part-time jobs as a convenience store clerk and a night porter at a hotel. Failing to succeed and managing to always scam money off of the other hostel mates, who will be repaid as soon as the Houseguest gets his six-figure job. The Houseguest one day magically attains this job, but a twist in the story ends with the Houseguest stone broke and living out of his car, still chasing after women half his age. Issue two of the zine is about the author's guitarist in his band, Wilko. With random facts about Wilko, including the time he and his ex-girlfriend bought tickets to see Barry Manilow and ended up watching a Barry Manilow impersonator instead! (DJ)
Pete Huet / 64 Warramoo Crescent / Marrabunda, ACT 2604
petehuet@yahoo.com

TOINEN VAIHTOEHTO #244 / 2.50 Euro
5.5 x 8.75 – printed – 32 pgs – Finnish
Newest installment of this ever-present zine out of Finland. Content entirely in Finnish, as always, but this issue contains a Ydinperhe/Haistelijat U.S. tour diary, interviews with Peter Hayden, AC4, and Rajayttajat, brief tributes to Sarah Kirsch and Jeff Paul, and of course a plethora of record and show reviews. Crack open some Lapin Kulta and get down... if you can read Finnish. (KM)
www.tv.punkinfinland.net

TOINEN VAIHTOEHTO #245 / 2.50 Euro
5.5 x 8.5 – printed – 30 pgs – Finnish
This issue of this long-running Finnish zine contains interviews, tour diaries and other content about the bands Nolla Nolla Nolla (an early '80s Finnish band), Ljuba Alekseeva, Cigarette Crossfire, Arviot and Kirseet Kolumnit, as well as a good deal of record reviews. I can't determine much more given the language barrier, but this is one of those zines that looks good despite the slick layout, and kudos to the people behind it for going for over a decade. (DG)
PO Box 1 / 65200 Vaasa / Finland
www.tv.punkinfinland.net

XICANISTAS & PUNKERISTAS: SAY IT OUT LOUD! / $2
5.5 x 8.5 – copied – 24 pgs
It is really unfortunate how little we talk about the intersections of race and punk. Unfortunately, this idea of "Punk studies" is doing more research on people than actually being productive with our scenes. Luckily, we have zines such as this one that have taken a break from talking about how amazing white folks in the scene are. This zine is dedicated to all the amazing Xicana womyn putting it down for the punk scene. My homie Brenda really put some thought into this zine and talked to a lot of people to make this project happen (It had to happen, otherwise she would have failed RAZA 410 at State and nobody has time to be retaking classes). This zine is a narrative of the punk nights in the hood where you get into some deep shit. This narrative is here to inform stories of Xicana womyn in a punk scene that needed proof of other badasses before them. A very small timeline of Xicana womyn in punk is offered, along with a playlist and the stories that are always necessary. We need more zines like this and we need more bands like this. Let's be less colorblind about our scenes and let us start saying things out loud. (OG)
bmontano711@gmail.com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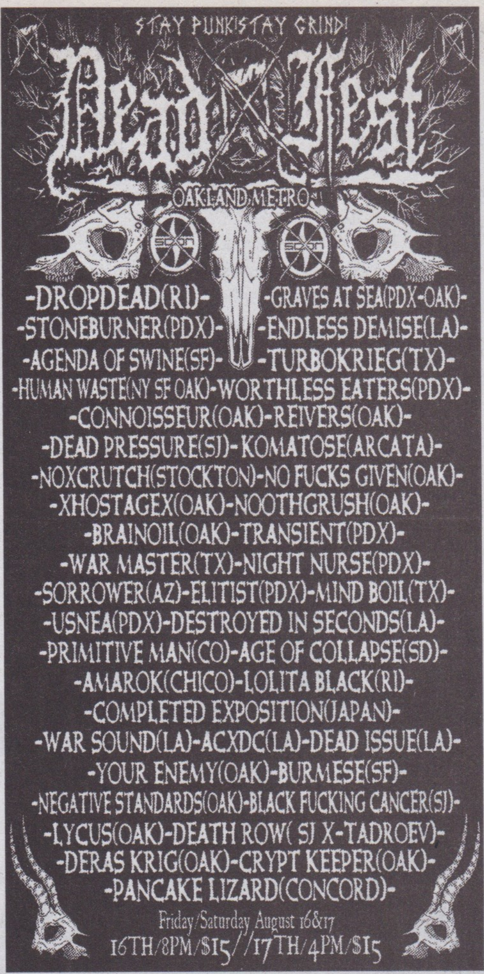
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